

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT INDEX -- 1955

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TO: The Director
FROM: Thomas Munro, Curator of Education
SUBJECT: Annual Report for 1955

January 24, 1956

Individual reports from the Supervisors of various sections of the Department are enclosed, along with statistical reports, list of publications, and other details; as usual, the main points are marked in red for your convenience.

My own section of this report will be devoted (a) to a few generalizations about the educational work during the past year, and (b) a report on certain phases of the work which are not adequately covered elsewhere.

On the whole, reading the sectional reports confirms my impression that the work has been proceeding very smoothly and successfully during the past year. That this could happen while such tremendous upheavals are taking place in the area of new construction, and while so much thought and energy is being devoted to planning the new wing, is the result of very careful advance planning by the Director, Trustees, and Curators. Inconveniences have occurred, but of a minor matter and much less than might have been expected. No doubt more serious problems will arise as soon as the old building becomes the scene of alterations. One of our main problems next year will be to keep the wheels turning as well as possible under the circumstances.

With Mr. Henning as Assistant Curator, the spirit and effectiveness of the staff have been excellent. Mrs. VanLoosen, Miss Dunlavy, Mr. Day, and other veteran supervisors have also shown a firm grasp of the situation and an ability to deal effectively and pleasantly with the detailed problems which arise from day to day. I have been pleased at the continued active use of the building by Western Reserve University classes, especially those of Professors Chapman and Johnson; also at the restoration of adequate service to Shaker and Cleveland Heights after a period of unavoidable cut back last year; also at the fine quality of educational exhibits

under the management of Miss Hansen and Miss Mack with the aid of Mrs. Ruggles and Miss Dunlavy, some in the educational corridor, some in the Little Gallery, and some for outside circulation. Miss Dunlavy's own department, with the capable assistance of Messrs. Alvarez and Hollendonner, has functioned on a high level in spite of cramped quarters. Purchase of a car for educational use is a great step ahead.

Satisfaction at these accomplishments should not blind us to very real difficulties and involved problems. The chief of these are not new, but are increasingly urgent. Our turnover among the junior members of the teaching staff, employed by the Museum, is much higher than it should be for good work. Too much time and effort has had to be spent by supervisors and older teachers in training beginners, several of whom have left before the year was out. It has been difficult to persuade first-class teachers to accept appointment at the Museum in competition with positions offered by the public schools. Your attention is invited to the discussion of this problem by Mr. Henning, with comparative figures on salaries, vacations, and other advantages enjoyed by public school teachers in comparison with those on the staff. Perhaps the time has come when we should seriously consider reducing the number of educational staff members, with a consequent drop in statistics so as to offer higher salaries to a few. How to give longer vacations to the teachers when other departments of the Museum do not have them is a problem with no easy answer; yet this is one of our principal handicaps in competing with the public schools.

Classroom facilities ^{for} by the Cleveland and suburban teachers have been more troublesome than ever this past year. As the enclosed reports point out, the schools are sending two classes at a time more frequently than before so as to accomodate two classes in one busload. It is harder for us to accomodate a double class in the Museum than before. Much as we like to have the University classes here, there can be no doubt that it has made life much harder for our

teachers and supervisors who wish to bring school classes to the Museum. Perhaps we should discuss exactly how the balance is to be drawn next fall. Attendance figures on the enclosed statistical reports show significant declines in certain categories, and it is generally agreed that lack of classroom facilities for school use during the week is one of the principal causes. Another serious obstacle to large attendance, especially in the evening, has been the aggravated parking problem. This may get worse before it is better. Everyone realizes that the difficulty is unavoidable while construction is going on, but it is a factor in reducing attendance.

Frequent breakdowns and poor quality of our auditorium sound system have been a persistent headache for many years. Once again, with your approval, we are trying to find the cause and cure.

When we are back to normal conditions again, I hope that we can revive our classified mailing list for sending promotional cards about important lectures. They seem to make a considerable difference in attendance.

In addition to supervisory duties as Curator of the Department, I have given direct personal attention to certain activities. These include the following:

1. The public lectures and films on Friday evenings and Sunday afternoons. I enclose a copy of each of the three lecture leaflets which announced lectures and films for the calendar year 1955. Large audiences are always achieved by the professional lecturers who give travel talks with color films. Of these, we invite only those whose lectures deal in some way with the field of art, and we alternate them with the "high-brow" lectures on art history and appreciation which usually draw a much smaller audience. Good travel lectures were given in 1955 by Karl Robinson on "Swiss Journey," Michael Hagopian on "Himalayan Holiday," Mrs. George Crile on "Adventure in Corsica," Lester F. Beck on "Indonesia Today," Earl Brink on "Kowloon Ferry: Pageant of the Orient and Pacific," and Clifford Kamen on "Greece." Among the more scholarly lectures, illustrated with lantern slides, were Dorothy Shepherd's "Mohammedan Art and Architecture in North Africa," Ernst Payer's "Art and Architecture

in Norman Sicily," John Cooney's "Forged Egyptian Antiquities," Madeleine Jarry's "Modern French Tapestries," Henry Hope's "The Sculpture of Jacques Lipchitz," René Huyghe's "The Unknown World of the Painter," Helen Kapp's "Younger British Painters and Sculptors," Diego Angulo Iniguez's "Great Renaissance Cathedrals in Spain and the New World." Museum staff members, Garden Center lecturers, and speakers residing in and around Cleveland gave excellent talks - notably, Joseph McCullough on "From Nature to an Abstraction," George Ford on "Scenes in Persia and the Mogul Empire," Paul D. Wurzbarger on "Paris as a Center of Fashion," Yetta Hansen on "Pre-Columbian Art of Mexico," and Gertrude S. Hornung, on "Introduction to German Art." Many of these lectures were tied in with current exhibitions.

Perhaps the most unusual of the lecture events were (1) the talk by Mrs. Robert Flaherty on the film productions of her husband, Robert Flaherty, with a showing of some of his best ones; (2) the second series of Matchette Lectures on Aesthetics and the Philosophy of Art, given in November by Dr. Gillo Dorfles of Milan, Italy, on the subject "The Philosophy of Taste in Art." This series, paid by a special grant from the Matchette Foundation in New York, was given in cooperation with Western Reserve University, and only the first of the series was held in our Museum auditorium. Dr. Dorfles also gave a fourth lecture, in the Museum auditorium, on "Contemporary Italian Art."

2. Courses for adult members covered as usual a wide variety of subjects in the history and appreciation of art, together with a few studio courses for amateurs. Among the first type were my courses on aesthetics for the Western Reserve Graduate School: last summer, on "Value and Progress in the Arts"; and this fall, on "The History of Aesthetics and Art Criticism." The previous course, on "Design and Form in the Arts," ended February 1, 1955. Besides the courses repeated from previous years, the following were new courses for members: Mrs. Munger's "American Art and Culture," Mrs. Hornung's "Porcelain and Other Ceramic Ware," Edward Henning's "Romantic Music, Painting, and Poetry of the

Nineteenth Century," William E. Ward's "Serigraph Workshop," Yetta Hansen's "Pre-Columbian Art of Mexico," and Edward Henning's "The Development of Modern Art." Mrs. Marcus gave "Persian and Indian Miniature Painting," and "Understanding India Through Her Arts and Culture," also, "Arranging Fall Flowers and More About House Plants."

3. Staff meetings on Thursday afternoons, Saturdays at 12:15, and occasionally at other hours during the week have been a valuable part of the work. These help to integrate the staff, to brief them on new acquisitions and current exhibitions, and to encourage discussion of teaching methods.

One extra-curricular activity on which I have never commented in annual reports is that of managing the Cleveland branch of the American Society for Aesthetics. I have acted as its permanent Secretary for the last eleven years. There are about seventy-five members in northern Ohio, many of them from the staffs of the Cleveland Museum of Art, Western Reserve University, and Oberlin College. They hold four meetings a year on Saturday evenings, usually in the homes of members. Various subjects in the arts (visual, literary, and musical) are discussed. This constitutes an informal extension of Cleveland Museum of Art influence and is a factor in the cultural life of Cleveland and vicinity.

4. Editing the Journal of Aesthetics. This task is aided by the capable assistance of Miss Adeline Schirripa, appointed in place of Mrs. Kroko who left during the year, and of my secretary, Miss Dolores Filak. It was fortunate that Professor George Danforth of Western Reserve University agreed to take over the position of Secretary-Treasurer of the Society and Business Manager of the Journal when Mr. John F. White left Cleveland this fall.

5. Organizing the Third International Congress on Aesthetics, to take place in Venice in 1956, has required a good deal of foreign correspondence.

6. Writing: this has included several articles listed elsewhere, and the preparation of two books of my collected essays, which are now in press and due to appear early in 1956.

7. Like several other members of the staff, I have given occasional radio talks and one television talk - the latter on "Activities of Unesco in the Field of Art."

The Educational Department has enjoyed the friendly cooperation of all members of the Museum staff and increasing interest on the part of the Trustees and Advisory Council. Our relations with the general public, with the Cleveland Institute of Art, Western Reserve University, and the schools of Greater Cleveland were never more cordial.

Respectfully submitted,

Thomas Munro, Curator of Education

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THE CLEVELAND MUSEUM OF ART
Department of Education

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To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Suburban, Parochial, Private Schools, 1955

At present our main objective is to hold contacts without encouraging additional classes. We are extremely short of classrooms since the Junior Museum is the only one available and even this must frequently be shared with Cleveland Public School classes. Also, we now have the additional problem of scheduling two groups at a time from several school systems that have purchased new busses that hold two classes. If the bus is to be driven we must take two classes at a time or none at all. We have sufficient Museum staff but not adequate classrooms unless we can plan to regularly have at least one of these two groups have the entire lesson in the gallery for such a subject as Egypt or Middle Ages.

STAFF

Three major changes in Staff personnel occurred during 1955. For four months, January through April we changed the work almost daily for Miss Susan Gressing due to her illness. Mrs. Grimes who had been planning to return to her full-time work in the fall of 1955 prefers to remain on a part-time schedule of two days per week. Finally, Miss Hansen left this fall following her marriage in Merida, Yucatan.

At present, there are five full-time employees who devote part of their time to teaching: Miss Lois Klein, Miss Janet Mack, Miss Lois Raasch, Miss Nancy Serage, and Mrs. Dorothy Van Loozen. There are three part-time teachers: Mrs. Charlotte Bates, Mrs. Jane Grimes, and Mrs. Maude Pay. In addition, Mr. Henning frequently takes groups with whom he has had previous contacts. The general division of work is as follows: Miss Klein started to work the last week of November and at present is observing classes to familiarize herself with the Museum program. Miss Mack teaches some classes in the building, some elementary classes in Parma and has charge of supplies and exhibits.

Miss Raasch started at the Museum in October and spent at least a month familiarizing herself with the Museum program. At present she is taking a limited number of elementary classes in the building and assisting with supplies and exhibits. Miss Serage, who formerly taught in the building exclusively has started a limited number of talks in secondary schools, particularly with series that Mrs. Van Loosen has done in the past but cannot do at present because of the pressure of arranging the overall program of school classes and Saturday Drawing Classes. Also, Miss Serage plans Saturday Staff Meetings. Mrs. Bates gives talks in secondary schools, especially social studies departments in Heights High and Shaker Heights High. Mrs. Grimes also works primarily in secondary schools, both junior and senior high and especially in the departments of English and Theatre Arts. Mrs. Pay works primarily in the Museum teaching elementary classes and has also given an introductory series of talks in the schools of South Euclid-Lyndhurst.

During the month of May a teaching program was arranged for six additional part-time teachers (four teachers, two assistant teachers). Most of these people worked one-half or one day per week: Mrs. Ruth Klein, Mr. Norman Magden, Mrs. Rita Myers, Miss Pauline Pecosk, Mrs. Jane Phillips, and Mrs. Katherine Rowley.

CLEVELAND HEIGHTS

We continue to work intensively with the Cleveland Heights School System. For the elementary schools we make up a bus schedule at the beginning of each semester. Dates are apportioned according to the number of classes in each of the eleven schools and a letter of explanation goes with the schedule to each Principal. These schedules are then returned to the Museum after the school has filled in the grade, teacher and subject desired. This of course starts a whole series of changes as we encounter conflicts due to shortage of classroom space. Each classroom teacher in the school is requested to consult a mimeographed list of suggestions for Museum trips and to send additional information to the Museum to aid in more specific instruction for her class. Frequently however, many calls are made by Museum secretaries or teachers to complete subject information for

such a general request as "Design or "Picture Study".

There are four Junior High Schools in Cleveland Heights, and for many years we have worked most closely with Roxboro. Miss Jennie Cathcart, who teaches art, acts as Museum coordinator and plans very carefully with the Museum regarding subject matter for all teachers. Each semester we give a series of talks for her classes, and she in turn retains the slides and repeats the work for many groups. Roosevelt Junior High School also has a full Museum program but due to the crowded conditions at the school it is necessary to give practically all talks (even for small groups) in the large school auditorium which is not especially desirable. Wiley Junior High School, a new building which opened last year, has started a Museum program following a teachers' meeting and a series of conferences held with Museum instructors.

In the Senior High School, Miss Dorothy Bulkley is the Museum coordinator. In the spring Mrs. Van Loosen gave a course for the combined art classes of Miss Bulkley and Mr. Clayton Bachtel on "Costume". Weekly lectures were given and supplementary material was left in the school to be used during the week. The students were given a test and were also graded on notebooks and portfolios. This Museum grade counts for fifty percent of the student's final grade for the semester. This fall there are no two art groups that coincide as to time in the Senior High so, for the present, no series is being given. We hope to resume in the spring semester if the school can work out the time element. Mrs. Bates has given series of talks for the social studies department, and Mrs. Grimes has done similar work for English and Theatre Arts Classes.

SHAKER HEIGHTS

Shaker Heights has a unique arrangement for the nine elementary schools. There are five art teachers: Miss Ann Cutler, Miss Elizabeth Ptak, Miss Margaret Russell, Miss Ella Schrock, and Mrs. Viola Mike. The general Museum program is planned with Mr. Charles Jeffery, Art Director, but the specific plans are made with the five teachers mentioned, all of whom spend each Friday afternoon

at the Museum planning correlation in the schools. For this, they use slides, library material and circulating exhibits to introduce and later follow up Museum lessons. Miss Ptak, who is new to Shaker this year, has been associated with the Museum for many years, so it is a particularly advantageous arrangement for us to have her on the staff of this school system.

Shaker Junior High also has a unique arrangement to permit students to be excused from several classes in order to spend a half day at the Museum. Almost no other secondary school comes to the Museum as often as Shaker Junior High. Particularly during the May Show we had an extensive program, and for this the Museum instructors filled out questionnaires which were returned to the school Principal at his request. Mrs. Bates regularly does talks for the social studies department and Mr. Henning usually does a series for the art classes. All of these are arranged through Mrs. Mildred Eynon, art teacher.

In the Senior High School, Mr. Jeffery and Mr. Kenneth Caldwell do practically all the talks for the art department since they are both former Museum staff members and are therefore entirely familiar with all our visual aids. For other classes Mrs. Bates and Mrs. Grimes speak to classes in English and Social Studies; Mrs. Van Loozen teaches regularly in the home economics department.

OTHER SCHOOLS

The two suburbs with which we work most frequently in addition to Cleveland Heights and Shaker Heights are Parma and South-Euclid-Lyndhurst. In both of these suburbs a program is set up for the school year or the semester so that all fourth grade classes come to the Museum. Other teachers may also bring their groups if they can get a school bus; but since the fourth grade curriculum which includes world history is the most pertinent to the Museum collections, these are the grades that come regularly. In each school, in both these suburbs, an introductory talk is given by a Museum instructor sometime in advance of the Museum visit. Miss Meck gives the

talks in Parma, Mrs. Pay in South Euclid.

Other school systems that come to the Museum less frequently but more or less regularly are Maple Heights, Mayfield Heights, Rocky River and Warren, Ohio. Bedford, Ohio, sent many large groups to the Museum this year with an average of one-hundred students coming for each visit. If it were still possible for us to use the Auditorium in order to check wraps and organize the classes, we could schedule many more of these large groups. Many suburbs prefer to charter two or three busses at a time.

A regular contact in the private school division is Laurel. In addition to Miss Janet Moore who is head of the art department and very familiar with the Museum collections, this school has Miss Nancy Heacock, a former Museum staff member. This fall Laurel had added Miss Jean O'Hara who was associated with the Museum for many years as a student and later as an assistant. As in Shaker, this means that the school-museum program can be carefully planned and successfully integrated.

For 1956 our main objective will be to hold our Present contacts. We will continue trying to accommodate groups in the limited classroom space available so that we may always give specialized lessons, never a general lecture planned only for mass production. Naturally we hope to have many general tours for groups visiting the Museum for the first time, but nevertheless each one will be planned to emphasize the particular interests of the students concerned.

Respectively submitted,

Dorothy Van Loozen

Dorothy Van Loozen
Supervisor of Children's Classes

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Saturday Classes, 1955.

ATTENDANCE

Each year we decide we have reached our attendance peak and each year we set a new record! This year, we have added one member's class and two chartered bus loads for Gallery Classes. On October 8 the attendance count of the students who signed up was 776 (490 Gallery Classes, 210 Member's Classes, 76 Specials).

STAFF

Staff members for this school year are as follows:

Assistant Supervisor: Mr. Howard Reid

<u>Members' Classes</u>	<u>Teachers</u>	<u>Assistants</u>	<u>Volunteer Assistants</u>
6-7 years	Mrs. Rita Myers	*Glenda Newman	
8 "	Miss Ethel Goddard	Elaine Schiff	
8-9 "	Mr. Charles Ford	*Bobby Hammerbacher	
9-10 "	Miss Margaret Hain	*Margaret Niland	
11-12 "	Mrs. Viola Wike	*Norita Eglet	
12 & over	Mr. Bernard Specht		Shirley Berberman
 <u>Special Classes</u>			
Beginning	Mr. Fred Vollman		
Advanced	Mr. Ronald Day	Norman Magden	
 <u>Gallery Classes</u>			
		Frank Fitzgerald	Nancy Spencer
		*Helen Smek	
Lakewood	Mr. Myron Davidson		Marian Pesec
Lakewood	*Miss Lois Raasch		Marilyn Davis
Lakewood	Miss Nancy Serage		Janet Burke
Parma	Mrs. Katherine Rowley		Beatrice Balkwill
Parma	Mrs. Maude Pay		
Euclid	*Mr. Douglas Phillips		Lucille Newrot
6 years	*Mr. Milton Levey		Joyce Long
7 "	*Mrs. Jane Phillips		Edith Glass
8 "	*Miss Elizabeth Ptak		Marilyn Free
9 "	*Mr. William Stacks		Nora Pollock
10 "	Mrs. Helen Herrick		
11 "	Mr. Price Chamberlin		Pat Dougan
12 & over	Mr. John Balazs		
Substitute	Mr. Frederick Hollendonner		

* New to the Saturday Staff this fall.

The Volunteer Assistants come from either Mather College, W.R.U. or Laurel or Cleveland Heights High School. The girls from Mather receive educational credits for their work, the High School girls receive service credits. For this reason we keep a record of the hours worked and send this with a description of the duties and an evaluation of the volunteer to the school.

Each week there is a 15 minute business meeting at 9:15 a.m. in order that Staff members may be informed regarding any new rules or regulations. This is especially helpful for the six new teachers and the five new assistants. Frequently, the Volunteer Assistants also attend this meeting as well as the regular Staff Meeting from 12:15 to 1:00. Miss Serage is in charge of planning the subject matter for these latter meetings. There is an average of one study period per month, otherwise discussions of teaching methods are held or talks are given on current exhibits.

MEMBERS' CLASSES

By July, 250 children were registered for this school year. We checked the registration (by birthdate) in order to arrange classes by age and then found it was necessary to add an extra class using the Modelling Studio as its home base. The two oldest classes start at 9:30 a.m. since their attention span is of longer duration than that of the younger students. The four younger classes start at 10:00 a.m. but all groups rotate in the studios in order that the children may work with a variety of mediums. Attached is a notice which we have just mailed to 222 students regarding registration for the second semester. After the dead-line date, any vacancies (i.e. less than 40 per class) are filled in with students who have their name on the waiting list. Last February we were able to accommodate 44 new students.

The first Saturday in May we have our Annual Open House. The invitations are designed by the older students and are sent or given to families and friends. There is an exhibit in the Educational Corridor and additional displays in all the classrooms. The Gallery Class students come with their teachers and tour the entire exhibit on this very important day.

FREE GALLERY CLASSES

Free classes are planned for boys and girls who are interested in drawing in the Museum Galleries. Classes are arranged according to age level and assigned to various teachers. They continue throughout the year, summer and winter, and all materials are furnished by the Museum. Registration is at 9:30 a.m. any Saturday morning at the desk in the Foyer. After registering, each child signs an attendance sheet where his gallery is listed for the day, then he gets his stool and drawing board and proceeds to class. Meanwhile, all the teachers are on "Hall Duty" and a copy of their schedule is attached. Dismissal is on the "stagger system" with the youngest groups starting at 11:30 and the oldest completing dismissal by 12:15.

We are expanding our program with children who come in chartered busses from various suburbs. This summer Parma had planned to send, as usual, two chartered busses each week but there was insufficient enrollment so we contacted two suburbs who had been waiting to come to the Museum for a regularly planned course. Garfield Heights came for an eight-week session, Euclid for a nine-week session in addition to Lakewood, as previously arranged for a seven-week session. This fall Lakewood has 150 students registered and they come each week. Euclid has 56 registered who come every other week, and Parma has 125 registered although the students come every other week making an average of 50-60 per Saturday.

Many of the students bring their lunch and stay for the afternoon entertainment. Mr. Robert Woide is in charge of all noon-hour groups. Under his direction Frank Fitzgerald plans the activities for the period between lunch and the afternoon entertainment for the Cleveland group and Norman Magden arranges many special demonstrations for the Parma students. This year he is having a series of demonstrations done by former Museum Special Class students.

During the summer months attendance has formerly been low and activities of less interest than in winter. This past summer however, we were encouraged by Dr. Munro to plan a series of Special Projects for which we had no opportunity in a more crowded time of the year. The youngest group received

an introduction to art with the emphasis on "texture". The 8 and 9 year olds had as their subject "Exploring Design" while the 10 and 11 year olds circulated all over the Museum for their course on "Nature Forms in the Museum". The 12 year olds worked in the Modelling Studio for a very new and special project where light-sensitive paper was used for "photograms". The oldest group of teen-agers (including several Special Class students) worked with a wide variety of materials for "Shapes in Space". This course was particularly inspired by a new book which the publishers had invited us to use experimentally. All these Special Projects proved to be so popular that we had our highest summer attendance ever recorded (four-hundred on several Saturdays in June and July).

SPECIAL CLASSES

The Special (or Advanced) Drawing Classes are made up of children thirteen years and over selected from other classes because of Special Ability. Recommendations are turned in by the teachers of the oldest Gallery Classes, Members' Classes and Outdoor Classes. Also, each year Mr. Vollman and Mr. Day submit a list of renewals. From these various recommendations a total of approximately 75 students are chosen who work primarily in the New Studio where they are given advanced work and use a variety of materials. This year communication with these classes is extremely difficult since the former connecting tunnel no longer exists. When classes started on September 24 we organized the students into work groups to carry over all the drawing supplies. However, we were so overly zealous that we took over materials needed for other classes and therefore the following week had to reorganize our campaign and return to the Main Building quantities of boards, paper and crayons. The work in these classes continues to be of extremely high calibre with a great deal of variation in technique.

ROADS TO WORLD UNDERSTANDING

This is the eleventh year of the "Roads to World Understanding Programs" sponsored jointly by Cleveland Public Library, The Cleveland Press, The Council on World Affairs and The Cleveland Museum of Art. The representatives from each agency who have been appointed as the main sponsors meet monthly to plan the programs and exhibits. Before each program which occurs on the second Wednesday

evening of five winter months we usually have a dinner for the sponsors, chairman and speaker. Programs held this past year were "Yugoslavia" in February and "Korea" in March. For this program the Supervisor of Children's Classes directed and did the commentary for a drawing demonstration by four students from the Advanced Special Class. This demonstration was repeated at the Museum during two Saturday noon-hour lunch programs, for children and staff members. In April the program was on "France" and for this we made arrangements for a chairman and a panel of speakers. In October, the program was "Germany", in November "Africa". For all of these programs special class students do research on the country involved which is culminated by drawings or paintings which are on display in the Cleveland Public Library during the month or two in which the program is held. In addition to this we plan and install exhibit material throughout the ground floor of the Library.

SPECIAL ACTIVITIES

During the month of May while the Members' Childrens' Exhibit is in the Educational Corridor we send to the Higbee Company work of Gallery Classes and Special Classes for the "Junior May Show". This is an important event in the lives of our young artists and Higbees very graciously starts it out with a punch party. One of our students always designs the invitation which we mail to approximately five-hundred people. Since attendance for this party and exhibition is exceedingly good this is the most outstanding opportunity for wide-spread public relations.

During the summer the Supervisor of Classes was invited by Station WENS to do a series of five television programs. These were planned and outlined to give a general survey and to include student demonstrations of the types of art work we do in the Museum classes. Many students were interviewed before sixteen were selected, ranging in age from eight to sixteen years to appear on these programs. In the first program we demonstrated chalk drawing, brush drawing, and oil painting. The second program dealt with watercolor painting and the third included cut-paper, mobiles and stabiles. Next, we had a demonstration of puppets and marionettes and then concluded the series with clay modelling.

During the spring the Supervisor of Classes was invited to attend the NAEA Workshop as a member of the committee on "Community Art Centers". A lecture was given at this time on Museum work with children which was illustrated with slides of their work. Also, we continue to have many visitors to our classes throughout the year who come from other cities and other countries. We continue to be recognized as the outstanding Museum for work with Childrens' Classes.

EXHIBITS In all our exhibits the work is labelled to explain source material, problem, and aim so that the material may be of educational value. Exhibits were:

Exhibitions in the Museum:

Work of Special Classes	January	Educational Corridor
Work of Gallery Classes	March	" "
Work of Members' Classes	May	" "
Work of Outdoor Classes	October	" "

Exhibitions Outside the Museum:

Paintings, Yugoslavia	January	To: Cleveland Public Library
Chalk Drawings, Korean Portraits	February	" " "
Brush Drawings, France	March	" " "
Junior May Show	May	The Higbee Company
Chalk Drawings, Germany	September	Cleveland Public Library
Chalk Drawings, Africa	October	" " "
Shapes in Space (Mobiles, Stables, and Paper Sculpture)	November	Natural History Museum
Work of Outdoor Classes	November	Shaker Schools

Respectfully submitted,

Dorothy Van Loozen

Dorothy Van Loozen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Hall Duty, Saturday Morning, 1955 - 1956

9:30 - 10:00

TURNSTYLE AND FOYER

Direct traffic according to the daily schedule which will be left at the registration desk.

<u>CLASS</u>	<u>TEACHER</u>
Lakewood	Mr. Davidson
Garfield Hts.	Mrs. Pay
Parma	Mrs. Rowley
Euclid	Mrs. Herrick

GALLERIES

Primarily watch one class. Also check nearby classes without supervision.

6 years	Mr. Levey
7 "	Mrs. Phillips

CHECK LINE

Maintain orderly check line, and keep children away from the walls and cases.

8 "	Miss Ptak
9 "	Mr. Stacks

SOUTH STAIRS AND FOYER

Answer questions of newcomers, direct members' children to Educational Office, others to registration desk. Maintain order.

10 "	Miss Serago
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ROTUNDA

Direct traffic, answer questions of lost children. Call Educational Office immediately whenever the supply of stools falls below 50.

11 "	Mr. Chamberlin
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REGISTRATION DESK

Supervision of Class attendance Lists

12 years and over	Mr. Balazs
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AFTER CLASS UNTIL 12:15

GARDEN COURT

Watch children in Garden Court who are staying for lunch or meeting parents. Check children in rear of Garden Court near elevator.

		<u>TIME</u>
6 years	Mr. Levey	11:35
8 "	Miss Ptak	11:45

CHECK LINE

Maintain orderly check line and keep children away from walls and cases.

7 "	Mrs. Phillips	11:40
11 "	Mr. Chamberlin	12:00

FOYER AND CHECK LINE

Stop children from running, direct all children and adults to Garden Court who are waiting for lunch or meeting someone after class.

9 "	Mr. Stacks	11:50
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NORTH STAIRS

Stop children from running and maintain order in stair area.

10 "	Miss Serago	11:55
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FOYER & EDUCATIONAL CORRIDOR

Traffic supervision

12 "	Mr. Balazs	12:05
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PARMA & GARFIELD HEIGHTS

ESCORT CLASS TO ARMOR COURT. Remain until assistants take charge.

Mrs. Rowley	11:45
Mrs. Pay	

LAKESWOOD & EUCLID

ESCORT COURT TO AUDITORIUM. Recheck attendance for bus trip home.

Mr. Davidson	11:45
Mrs. Herrick	

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD

CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

January 1, 1956

NOTICE TO PARENTS

The second semester of the Saturday Morning Classes for Member's Children will begin February 4. The \$2.00 laboratory fee for each child is now due and payable for the second term. We will appreciate your taking care of this not later than January 16.

In the event that your child (or children) do not expect to attend this term, kindly advise us immediately. A place in the class will not be held after Saturday, January 28.

Payment of the fee will insure the reservation.

To help with the bookkeeping, will you please do the following:

1. Make check payable to The Cleveland Museum of Art.
2. Address your envelope to The Department of Education,
The Cleveland Museum of Art.

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loosen, Supervisor of Children's Classes
Subject: Annual Report, Outdoor Sketching Classes, 1955.

ADVANCE
PLANNING

Since the Outdoor Classes are now one of our major activities, plans were started in April for the 24th year. A great deal of time is spent organizing the set-up of classes and registration and many interviews are held with prospective teachers and assistants. The mimeographed announcement which is attached was also made up in April and was given out to individuals or schools upon application. No mailing lists were used since the response was adequate. Also, during April and May we started publicizing these classes at P.T.A. meetings and it was indeed gratifying that many students registered on the first possible day whose parents had been at these meetings. Additional plans for publicity were carefully worked out to include radio talks, newspaper announcements and notifications to Principals of schools.

ENROLLMENT

Advance registration took place from June 1 through 17. Most of the registration was done by telephone with the understanding that a place for a child would be held for approximately three days which gave ample time for the receipt of the \$5.00 fee for supplies and materials. We registered an average of 35 students per class and started these groups on June 21 for a six-week period. On Tuesdays and Thursdays we had seven classes of children aged 6 through 9 years and on Wednesdays and Fridays there were 6 classes with the ages of 10 years through high school. During the first two weeks of this summer session we shifted many students in order to equalize classes and adjust age levels. It is also very important that good friends stay together even if one is 8 years old and the other is 10.

STAFF

Teachers and age levels were:

Tuesday and Thursday

6 years Miss Ethel Goddard
6½ " Mrs. Madge Smythe
7 " Mr. Price Chamberlin
7½ " Mrs. Jane Phillips
8 " Mrs. Rita Myers
8½ " Miss Janet Mack
9 " Mrs. Maude Pay

Wednesday and Friday

10 years Miss Ethel Goddard
11-12 " Mr. Howard Reid
12½ " Mrs. Maude Pay
13 " Mrs. Jane Grimes
13-14 " Mrs. Madge Smythe
15 & over Mr. Price Chamberlin

Assistants: Katherine Komocki and Judith Holsheimer

At the end of the summer session each teacher was required to submit a brief report including suggestions for 1956 concerning procedure, and supplies.

VOLUNTEER
ASSISTANTS

Early in the spring, the Welfare Federation was contacted in regard to teen-age girls who wished to do volunteer work at the Museum. The response was extremely gratifying and a group of 21 girls were chosen to work partly for experience, partly for pleasure and occasionally for school credit. An advance meeting was held with the girls to explain their duties and make assignments as follows:

These volunteer assistants helped with registration, attendance, supplies, traffic problems, recess time and any other duties except teaching. In August, each one was sent a letter of thanks from the Museum with a recognition certificate from The Welfare Federation enclosed. Also, The Welfare Federation was sent an evaluation of each volunteer plus a record of the hours worked and a detail of assignments.

SCHOLARSHIPS

Scholarships were awarded to 19 students; 14 from the free Gallery Classes and 5 from the younger Specials Class who also served as Volunteer Assistants for the younger children. This year the majority of the awards went to students in the older groups which met on Wednesday and Friday mornings. Following is the list:

All of these students were notified by letter before registration began on June 1st. In class their work was outstanding and as volunteer assistants they were invaluable.

PROCEDURE

All classes assemble in the Auditorium where they are seated according to age at a spot designated by a sign bearing the name of teacher and age of class. Supplies are stacked on tables on the stage and are taken by the students to a designated spot in the Fine Arts Garden, or possibly to a studio. These latter rooms are used not only on rainy days but for the use of certain mediums, such as tempera paint, which cannot be easily taken out of doors.

CURRICULUM

In general the curriculum for all classes followed the basic pattern of main objectives as outlined by the teachers in 1954. This is done so that any child who attends for successive years has a variety of lessons and media. Special subjects this year which were extremely popular were "We are Building a New Wing", and "We had a Street Fair".

FEATURE
ARTICLES

Three newspapers were interested in doing feature articles illustrated by photographs, so we asked them to wait until near the end of the summer session since our classes were already filled and we did not wish to disappoint students who might apply for entrance. The Catholic Universe Bulletin featured students from parochial schools. The Cleveland Plain Dealer used the entire front page of the Sunday Women's Section. The Cleveland Press featured the teen-age volunteer assistants.

EXHIBIT

The teachers submitted to the Supervisor exhibit drawings from all 13 classes. These were numbered to correspond with an outline of the lessons given and included work from each child who had attended more or less regularly. From these drawings the Supervisor chose representative groups which were exhibited according to subject matter or medium. Since Miss Hansen and Miss Mack (in charge of exhibits) were both away during the month of September, Mrs. Ruggles graciously volunteered to help with mounting and Mrs. Grimes wrote most of the label copy. The exhibit hung in the Educational Corridor during October and was therefore on display when school classes started attending the Museum as well as when N.E.O.T.A. visitors were in Cleveland. Following this, 20 mounts were made up which have gone to the Shaker Schools where they will be circulated until April. At this time drawings will be remounted in preparation for the Junior May Show which is at the Higbee Company during May. This will again be excellent advance propaganda for the summer of 1956.

Respectfully submitted

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

SUMMER ACTIVITIES FOR YOUNG PEOPLE
1955

Children's drawing classes will be open to anyone six years through high school age, regardless of Museum membership. Boys and girls may attend Saturday classes as well as outdoor sketching classes.

OUTDOOR SKETCHING CLASSES
In The Fine Arts Garden

Tuesday, June 21, through Friday, July 29
9:30 to 11:30

YOUNGER GROUPS (6 through 9 years) - meet Tuesdays and Thursday

OLDER GROUPS (10 through 16 years) - meet on Wednesdays and Fridays

These classes are arranged for boys and girls who are interested in outdoor sketching and painting. Several classes will be formed and assigned to various teachers. On rainy mornings the classes will work in the galleries or studios to sketch from pictures in the Museum collections. Registration will be limited in order to control the size of classes. Fee for Tuition and Materials is \$5.00.

ADVANCE REGISTRATION JUNE 1 THROUGH JUNE 17
IN THE DEPARTMENT OF EDUCATION

* * * * *

FREE GALLERY CLASSES
On Saturday Mornings, 9:30 - 12:00

These classes are planned for boys and girls who are interested in drawing in the Museum galleries. Classes are arranged according to age level and assigned to various teachers. All materials are furnished by the Museum. Registration at 9:30 a.m. on any Saturday morning at the desk in the foyer.

For further information concerning the above classes, please call the
DEPARTMENT OF EDUCATION
Garfield 1-7340

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THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF EDUCATION

To: Dr. Thomas Munro, Curator of Education

From: Ronald N. Day, Assistant Supervisor of Art
Cleveland Public Schools

Subject: Annual Report, 1955.

This report will follow this outline:

- A. Introduction
- B. Statement of areas of work
- C. Area I - Teaching
 - 1. Statistics - children's classes
 - 2. Specific examples of lessons
 - 3. Statistics - adult groups
- D. Area II - Radio Art Appreciation
- E. Area III - Exhibits
- F. Extra Activities
- G. Comments by each staff member
- H. Conclusion

A. Introduction:

The year 1955 was a year of steady work and accomplishment. Fortunately, no personnel changes occurred so the service given followed a smooth and similar pattern to 1954. The enrollment in the public schools is on the increase, and because of this there is a greater demand for our service. This is not necessarily mirrored in a statistical report since enrollment has no effect on our teaching time. It does mean we way "no" more often for requests of service in the schools, for the "in-the-museum" visits take preference over these "in-the-school" visits. There has been a considerable gain in "in-the-museum" visits from elementary schools.

B. Statement of areas of work:

- (1) Museum service for 123 elementary schools, 18 junior high schools, 12 senior high schools and six special schools.
- (2) Assembling and arranging art exhibits such as "The Regional Scholastic Exhibition" and "The Exhibit for the National Education Association".

(3) Radio Art appreciation programs broadcast from WBOE.

C. Area one - Teaching

I - Statistics

Elementary Schools -

a. <u>In the Museum</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	109	112	4,293
Dorothy Taylor	42	42	1,458
Ronald Day	6	6	205
Totals	157	160	5,956
b. <u>In the schools</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	102	155	5,944
Dorothy Taylor	4	4	140
Ronald Day	3	3	100
Totals	109	162	6,184

Junior High Schools -

a. <u>In the Museum</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	9	10	329
Dorothy Taylor	25	25	854
Ronald Day	5	5	260
Totals	39	40	1,443
b. <u>In the Schools</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	5	7	220
Dorothy Taylor	201	213	7,425
Ronald Day	25	25	1,020
Totals	231	245	8,665
c. Talks given in the schools but prepared by Dorothy Taylor:	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	12	12	400

Senior High Schools

a. <u>In the Museum</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	3	4	112
Dorothy Taylor	3	3	80
Ronald Day	13	13	475
Totals	19	20	667
b. <u>In the Schools</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	4	6	180
Dorothy Taylor	27	27	960
Ronald Day	278	278	9,285
Totals	309	311	10,425

c. Talks given in the schools but prepared by Ronald Day:

<u>Talks</u>	<u>Groups</u>	<u>Students</u>
44	44	1,530

II - Specific examples of a special lesson or lessons. (This is in place of the usual listing of typical requests. If you wish a list of typical requests, may I refer you to my 1954 annual report.

a. Elementary schools
(by Juanita Sheflee)

My work with elementary children is invariably in the field of art appreciation to integrate with special units in social studies or for a definite stage production.

It was in relation to stage work that a group of 5th and 6th graders visited the art museum very early this fall. They had been selected to make a stained glass window for their Christmas program. They mentioned this project to their art supervisor, Mrs. Kutis, who immediately suggested a visit to the art museum to see actual windows and get a general appreciation for their art project.

Fortunately, their teacher, Mrs. Taylor is very museum-conscious and usually brings a class whenever possible.

While this class was of very average intelligence they were very eager and enthusiastic about their coming contribution to the important Christmas project.

I planned a lesson using materials such as:

- a. Slides,
- b. Photographs, in color, from the library,
- c. A splendid exhibit from lending division,
 - 1. Set of photographs of the stained glass process.
 - 2. Samples of stained glass - some leaded - also separate pieces of lead.
 - 3. Sketch, cartoon and finished plaque of a design in stained glass.

After showing the slides and discussing the simple basic designs for figures and colors in stained glass the photographs were passed for individual study. The pupils sketched different types of windows, rounded, pointed, etc. and made simple drawings of border designs.

We made good use of our small spotlight for it offered a splendid chance to show the illumination of colored glass.

To complete the lesson, after viewing the slides, studying the photographs, and sketching quick impressions, we visited gallery three.

After their return to school, the class made many experiments, trying out paints and dyes after the selection of the design.

Mrs. Taylor remarked, when I visited the school prior to Christmas, that this project was the most challenging and the finished result, the most gratifying of any she had experienced before.

The finished window, a panel eight feet high with three figures formed an effective background for the Christmas program.

b. Junior High Schools
(by Dorothy Taylor)

Instead of isolated lessons, now and then, the chairman of a Social Studies department in a Junior High School, asked for a series of lessons. These lessons were to stress the great art heritage of the past in the areas studied in their social study classes. The following countries were in the series:

Egypt
India
Greece
China
Ancient Rome and Modern Italy
Africa

Slides of architecture, sculpture, and painting were shown; also the minor arts, pottery, textiles, glass, metal work, etc.

To many, pupils and teachers, who were new-comers to Cleveland, the slides were also an introduction to our Museum and its collections.

Some classes came to the Museum for further study of our collections.

c. Senior High Schools:
(By Ronald Day)

In relation to the exhibit of the paintings of John Marin, I took our new slides of his work to several high schools, and had a two period discussion

of his work with the art students. Every effort was made to relate the slides to the students' own experience, technical and cultural. Great flexibility of approach had to be used because of the differences in background and attitude among classes. Two of these high school classes came to the Museum as groups to see the actual paintings. Many students from the other classes came on their own. Some were appreciative of his work, others n. t. Marin is not easily appreciated or understood by the layman or high school student. With each major exhibit I try to acquaint as many high school students as possible with that exhibit to increase their cultural background, and to give them an idea of the relation of The Cleveland Museum of Art to the community.

D. Work with Adults:

More faculty groups are coming to the Museum to see the May Show than ever before, especially elementary teachers.

	<u>Talks</u>	<u>Teachers</u>
Juanita Sheflee	25	401
Dorothy Taylor	4	125
Ronald Day	2 (large groups)	150
Totals:	31	676

AREA 11 RADIO ART APPRECIATION

A. Elementary Radio Lessons:

1. Fifth Grade:

The fifth grade radio lessons have been completely revised. Eight new lessons present the subject, Let's Look at Cleveland. New scripts of course, were written, as well as a new manual for teachers. The eight lessons are:

1. Cleveland - a Lake Port
2. Cleveland - An Industrial City
3. Parks and Gardens
4. The Cleveland Museum of Art
5. Historical Museums
6. The Cleveland Zoo
7. Churches
8. More Churches

This series has been favorably received. Approximately 75 classes receive each broadcast making a total of 2625 students contacted each week for eight weeks. during the fall semester when this program is given.

2. Sixth Grade:

This series of eleven classes is about design in nature and art work, with emphasis on Peruvian art to relate to a sixth grade social studies unit on Peru. Approximately the same number of students were reached as with the fifth grade series.

B. Junior High Radio Lessons:

1. Eight broadcasts were directed to junior high schools, four each semester. The lessons are discussions of the work of eight artists: Leonardo Da Vinci, Michelangelo, El Greco, Hals, Monet, Daumier, Van Gogh, Homer. About twenty groups receive these broadcasts each of the eight weeks. Considerable time is being spent with a committee planning a new junior high radio series on the elements of art.

C. These radio lessons are thought of as "in teacher training" in addition to art appreciation for the pupils. It seems a very successful way of teaching art appreciation.

E. AREA III - EXHIBITS

1955 was a very busy year as far as exhibits were concerned.

1. The annual Cleveland Art Teachers Faculty Exhibit was held at Higbee's in April to coincide with the meeting of the National Art Association. I spent three days and Juanita Sheflee and Dorothy Taylor, one day each.

2. The Annual Regional Scholastic Exhibit was held at Halle's in March. This took about two months of my time, six weeks of Dorothy Taylor's, and one week of Juanita Sheflee's.

3. A large exhibit was held at the time of the National Art Association. This exhibit was of art work of this whole area, representing over a hundred schools, and was difficult to organize and arrange. It required many committee meetings and much extra time (some on Sundays), since I was chairman of this exhibit.

F. Extra Activities:

It is often difficult to determine just where extra-curricular activities end and where regular work begins in a liaison job of this type. We consider it part of our job to attend extra activities in both the schools and the Museum, such as some of the "Open House" programs at schools, and many Friday evening programs at the Museum.

Extra Activities of Juanita Sheffield:

The past year has afforded a few unusual opportunities to present to "outsiders" the educational services of our Art Museum.

1. The most gratifying and far-reaching was that of serving on a pre-convention panel for the convention at the Hotel Statler in April of the National Art Education Convention. This panel dealt with the problem of Art Appreciation. Many delegates were extremely interested in our Museum Educational Program. That entire week both days and evenings were spent at the convention.
2. On Saturday of the same week I took a group of my sorority members, Delta Kappa Gamma, on a general tour of the Museum. They were here for a state convention.
3. Spent a morning with a native teacher from Guatemala. He was interested in a general tour and an over-all picture of our educational set-up.
4. Spent a day with the new elementary art Supervisor, Mrs. Kutis, showing available materials from various departments: lending, slide, and library, to give her an authoritative picture of our Museum services to the schools.
5. Spent considerable time with teacher groups visiting the Museum, mainly for the May Show; though some came for general evaluation meetings. They came after 3 o' clock, usually on Wednesdays.
6. Spent two days in observing art teaching in lower elementary schools, one in our Cleveland public schools, one in Parma schools.
7. Gave two workshops to two elementary faculties.

8. Spent two and a half days in an elementary school presenting creative art lessons in relation to Museum material. This was a welcomed opportunity for usually my work is restricted to art appreciation in co-relation with social studies or stage work.

9. Spent two days on exhibit for National Art Convention.

10. Attended half day demonstrations at Art Section Convention of O.E.A. at Youngstown, then attended the International Exhibition at Pittsburgh that weekend.

11. Observed 8 "radio-art" lessons for fifth grade presented by Ronald Day.

Extra Activities of Dorothy Taylor:

1. Visited five schools to observe radio lessons.
2. Responsible for the circulation of two sets of Kodachrome slides of Scholastic work, to various schools.
3. Served on the "Tours and Transportation Committee" of the N.A.E.A.
4. Attended the Art Section meeting of the Ohio Education Association at Youngstown, and went on to Pittsburgh to see the International Show.
5. Attended meetings the week of the N.A.E.A. (day and evening).
6. Visited two elementary schools in Parma and observed classes.
7. Held conferences with each new junior high art teacher about using Museum materials.

Extra Activities of Ronald Day:

1. Publications:
 - a. Book review of "A Foundation for Art Education," by Manuel Barkan, p. 218, Educational Research Bulletin, November 1955.
 - b. Book review of "Growth of Art in American Schools," by Frederick M. Logan, pp 274-275, The Journal of Aesthetics and Art Criticism, December 1955.
 - c. Book review of "Education and Art," a Symposium, United Nations 1953 UNESCO, edited by Edwin Ziefeld, pp 129, 130, 131, The Journal of Aesthetics and Art Criticism, September 1955.

2. Attended the Inaugural Conference of Hollis Leland Caswell, new president of Teachers College, Columbia University, New York City. I participated in a 3 day long conference on "The Aesthetic Experience in Art Education."

3. Attended nine Cleveland Inter-Museum Council meetings and was elected chairman of the group for 1955-56.

4. Attended nine of Superintendent ^{Schumacher's} ~~Schumacher's~~ staff meetings.

5. Helped judge the AAA safety posters.

6. Gave a Friday evening lecture on Marin at the Cleveland Museum of Art December 16.

7. Made a cover design for the "Charles Orr" dedication program.

8. Worked for several days with the three new art teachers at Patrick Henry, actually teaching demonstration lessons, advising about supplies, and planning lessons.

9. Gave a short talk to a group of teachers from the Akron Art Museum.

10. Helped judge Community fund posters at Nathan Hale.

11. Went to Youngstown to the annual meeting of the art section of the Ohio Education Association.

12. Attended a meeting at the Board of Education concerning the difficulty of getting new teachers.

13. Participated in the pre-school conference for new teachers at the Cleveland Board of Education.

14. Worked with the new art teacher at Murray Hill School planning several projects.

15. Gave two Sunday gallery talks, one on the May Show and one on John Marin.

16. Held two workshop meetings for elementary teachers at Columbia School. These meetings were after school.

17. Spent several days in the library on research about Victorian genre painting of 1870 - 1900.

18. Am Chairman of the National Advisory Committee of the Scholastic Art Awards.

G. COMMENTS BY EACH STAFF MEMBER

1. By Juanita Sheflee

A quick backward glance to review a year's work brings mixed reactions. Many are pleasant, with a satisfying sense of achievement, but some, of course bring a feeling of frustration.

At present there seems to be an increased interest in museum visits. This was indicated by a greater number of requests for "double" classes as well as an increase in faculty groups scheduled for guided tours. In all truthfulness the request for "double" class scheduling is usually dictated by economic measures. A double class (public school) pays twenty-four dollars for a bus large enough for eighty children. A single class pays twenty dollars for a smaller bus. It is quite evident that an expenditure of twenty-four dollars for one trip for two classes is more desirable than forty dollars for two trips, for two classes.

It seems most unfortunate that this increased interest and more frequent requests to schedule double classes cannot be consistently accommodated. Our lack of classroom facilities or just meeting places is a very severe set back. I greatly fear that our Museum will be the loser in the near future. To further illustrate this point I will give a definite example. The Natural History Museum has a classroom which can accommodate eighty pupils when necessary. Because only one public school teacher is assigned there, she is authorized to take these large groups on a general tour of the entire building. At no time is it necessary for that classroom to be shared with another class arriving the same morning, or with adult groups. This illustrates the case in scheduling large groups at the Natural History Museum, ~~and~~ with the difficulties in our own set-up.

Our classroom cannot be used for a double class, nor is it practical for a single Museum teacher to conduct such a large group through our galleries. Often the principal or the school teacher concerned does not understand our problem. It seems only natural that these classes will be sent to the Museum which will most easily accommodate them.

In all truthfulness the loss of the textile room was unfortunate but the severest blow was the loss of the auditorium for morning classes. All classes from west side schools and most from east side schools prefer morning visits because of the better use of time. I realize that we, I mean the entire Educational staff, have somehow managed to surmount what at first appeared to be impossible scheduling this past year.

The brighter side of the picture is the realization of the splendid spirit of cooperation which exists not only in our department but in the various departments which offer their facilities to us. I, for one, am deeply grateful for this fine spirit and am happy that so many have a sense of humor which eases many a situation.

I have, invariably been very pleased with the behaviour and interest of our public school guests. It is indeed delightful to watch "first timers" when they view the garden and armor courts.

I should like to mention the possibility of giving facts and information about the history, maintenance and purpose of our art museum. Children are naturally curious about "who" built the museum, and "where" was the armor and other exhibit material obtained? Would it be desirable to print a short article with such information for distribution prior to a museum visit? Children are greatly impressed that it is through donation and not taxation that our Museum materialized. This description should include an explanation of the sales desk and wishing well.

2. By Dorothy Taylor:

The work at the Art Museum is an increasing challenge, as one strives to acquaint the young people of our public schools not only with the great art of the past, but also to give them some understanding of the trends today.

Even though school population in Cleveland changes and the cultural, economic, and intellectual level is lower for a larger percentage, I feel that it still is important to try to impart a respect and as much understanding as possible for the artists and craftsmen of the past and present.

This fall, having met more elementary groups at the Museum than ever before, I am convinced that herein lies much of the fertile ground for our Museum work. The quality of a young child's memory is surprising and he can, without much effort, absorb more knowledge in a shorter time than at a later period. In these earlier years, he is not yet disturbed by the emotional difficulties of the adolescent years and displays greater enthusiasm. And, as yet, the wide-spread juvenile problems are not as rampant in the elementary grades.

It has been a problem to schedule these double elementary groups that request lessons, as they desire to visit the Museum at the time that they are studying a specific area in social studies. Because classrooms or the auditorium have not always been available, some groups could not be accommodated.

As an additional attraction, I have been wondering if it would be possible, to have printed sheets, telling the interesting story of some of the significant objects in the permanent gallery collections. Something similar to the stories in "Fashions in Art" by the Curator of Education at the Metropolitan. So many times a child is curious about how the Museum got the object, where it had been before, and any unusual facts about it. This sheet could be given to each teacher to take back to the school to be read a day or two later and thus also serve as a reminder and review of the Museum visit.

The work in the junior high schools, for the most part, was a continua-

tion of the usual requests, that is, slides and other Museum material were asked for, to aid in stimulating interest as well as to give information about the handling of various materials, and knowledge of many craftsmen and artists and their work.

The cooperative spirit and enthusiasm of the other members of the Cleveland Public Schools division, Mr. Day and Miss Sheflee, adds much to the pleasure of working at the Art Museum.

3. By Ronald Day:

a. The scheduling of elementary classes is becoming more difficult each year because most schools now send two classes together in one bus. These classes usually need two different rooms and two different teachers and many times two rooms are not available. When the classrooms of the educational department are reorganized, following the opening of our new addition, more definite plan for scheduling will have to be put into effect. Until that time there is little that can be done to help this difficulty in scheduling.

b. I wonder how long a staff member should work in a given area. It might be advisable to shift from secondary to elementary after several years. I am not sure. I think it is worth our considering.

c. The student personnel in the Cleveland Public Schools is changing. The cultural and social level of background is declining in many schools, because the cultural level of Cleveland proper is declining, as families with better social background move to the suburbs, and those with poorer background take their place. It becomes then, increasingly difficult in many schools to give successful talks illustrated with slides. These same groups, with poorer backgrounds, are usually less responsive to Museum visits, too. It is harder work and a greater responsibility for the teacher to take groups of this type on field trips than those with better backgrounds. Just what the answer is in relation to Museum services, I don't know. The interest span is becoming shorter, and the response of pupils less satisfying. This is more of a problem in the secondary schools than in the elementary.

d. I am rather concerned that almost all our work with elementary pupils has to do with social studies. In other words, background enrichment for the middle ages, Marco Polo, Mexico, etc. We have very little call for straight art appreciation or the study of paintings. Shaker Heights does much more of this than we do. They study Van Gogh and some American painters in the fourth and fifth grades. This is an area I would like to have explored in the Cleveland public schools.

e. Because of increased enrollments in our secondary schools, there are more classes in social studies than there have been. And there are also more art classes and more new art teachers. This presents a problem. There is a need for our services in helping the new art teachers, in spending more of our time with art rather than with other subject areas. Should we cut out the work with social studies, home economics, etc. in the secondary schools? We cannot keep up with the increased requests in all subject areas. Though our work in subject areas other than art is valid, and worth while I believe our first obligation is to the art department. I see a shift in our museum work in the secondary schools towards more art and less social studies and home economics.

f. A greater percentage of our Cleveland teachers than ever before are new and inexperienced. Some of these teachers do not have their class under as good control as the older and more experienced teachers, and hesitate to take groups on field trips. In many instances the principal hesitates to encourage trips under these circumstances. This situation effects our "in the Museum" statistics. I expect some decrease in the visits to our museum from our secondary schools.

g. In a recent Sunday issue of the Plain Dealer there was an article describing a room in the Western Reserve Historical Society in which visiting children can operate churns, presses, grinders, etc. In other words where they can actively participate. I am looking forward to the time when we can

have a larger junior museum with exhibits planned especially for younger people, exhibits that can be touched or manipulated. This will help meet the competition of other Museums.

h. I still think we need some good movies to supplement our exhibit material: Movies on American Indian arts and crafts, Navajo Country (11F B55 - color), Pueblo Arts (11 F B56 - color), Totems (1C167 - color), The Loon's Necklace (1EB423 - color) (International Film Bureau); and on Mexican crafts, Maya of Ancient and Modern Yucatan (ZY34 - color), Peruvian Archeology (1P206 - color) (International Film Bureau). Some of our elementary groups stay as long as two hours and a variety of activities must be planned to hold their interest.

i. May I give a suggestion concerning staff talks. One of our big problems is finding time to get acquainted with objects in our galleries. I think it would be very valuable to have some of our Thursday staff meetings spent in research in the gallery. Material from our subject file and from the library could be placed on a table in the middle of the gallery and we could spend an hour and a half doing research on whatever is most useful to us in that particular gallery. It seems to me that four or five meetings of this sort each year would have definite value, a different value from talks given by specialists.

H. CONCLUSION

1. We should like to express appreciation for the cooperation and support of our work given by Dr. Mark Schinnerer, Dr. Harry Ritchie, Mr. Alfred Howell, Mr. William Milliken, and Dr. Thomas Munro.

2. We should like to express appreciation for the excellent cooperation of the staff of the library, of the lantern slide department, of the circulating exhibit department, and of the secretarial staff. We appreciate the cooperation of Edward Henning, who has been thoughtful and helpful.

3. I am most appreciative of my two capable and pleasant co-workers, Miss Juanita Sheflee, and Miss Dorothy Taylor. It is a great pleasure to work with them.

4. I welcome any suggestions you may have.

Respectfully submitted,

Ronald Day
Assistant Supervisor of Art
Cleveland Public Schools

4a

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Annual Report for 1955

Motion Picture Activities

Attached to this report is a list of film programs offered to Museum members and the public during the year 1955. The list contains both titles and attendances.

This year as all years, the motion picture programs continue to fill the hall. We have tried to stress the "Art Film". For the third time we screened the Belgian film, "Rubens", with great success. This type of Education film has great appeal for the public. It is regrettable that there are so few films of this calibre made. Perhaps the most popular event was the lecture by Mrs. Robert Flaherty on the work of her husband Robert Flaherty. This lecture was illustrated with the showing of two of his films, "Moana of the South Seas" and "Louisiana Story". Another very popular program was the re-showing of the French film "Orpheus". The Austrian film "Eroica" was well received and rightly so for this is one of the really great biographical films of the life of Beethoven. The "Thin Man" was a most welcome revival of one of the great Hollywood comedy type film.

Again this year many people have expressed the wish that within the Museum building program some provision will be made for more "up-to-date" projection equipment and methods. It is a shame that the Museum must continue with antiquated facilities necessitating the "shutting down" to change reels during a film program.

Respectively submitted,

William E. Ward

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1955

Films with Lectures

Date	Name of Lecture	Size	Silent Sound	Attendance
Jan. 28	SWISS JOURNEY	16 mm.	Silent	325
Feb. 11	HIMALAYAN HOLIDAY	16 mm.	Silent	130
Feb. 25	ADVENTURE IN CORSICA	16 mm.	Silent	309
Apr. 22	INDONESIA TODAY	16 mm.	Silent	240
May 6	FILM ART OF ROBERT FLAHERTY	16 mm.	Sound	192
Oct. 14	KOWLOON FERRY	16 mm.	Silent	314
Oct. 16	TAHITI	16 mm.	Silent	500
Dec. 2	GREECE	16 mm.	Silent	320
Dec. 11	IDEAS ON THE FILM	16 mm.	Sound	65

Nine Programs, Total Attendance --- 2,995

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1955

Sunday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 23	MAN OF AHAN	16 mm.	Sound	405
Feb. 27	PROGRAM OF ART FILMS: PRE-COLUMBIAN MEXICAN ART; ALTENBURY CATHEDRAL; THE CITY	16 mm.	Sound	327
Mar. 6	STRANGE DECEPTION	16 mm.	Sound	315
Apr. 17	THUNDER ROCK	16 mm.	Sound	500
May 8	LOUISIANA STORY	16 mm.	Sound	332
Oct. 2	MACBETH	16 mm.	Sound	477
Oct. 30	EROICA	16 mm.	Sound	540
Nov. 27	THE THIN MAN	16 mm.	Sound	490
Dec. 12	MIRACLE OF 34th STREET	16 mm.	Sound	520

Nine Programs, Total Attendance ---- 3,816

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1955

Friday Film Programs

Date	Evening Afternoon	Name of Film	Size	Sound Silent	Attendance
Jan. 21	Evening Afternoon	FAME IS THE SPUR	16 mm.	Sound	360 26
Mar. 4	Evening Afternoon	RUBENS	16 mm.	Sound	175 45
Apr. 1	Evening Afternoon	THE DEVIL'S ENVOY	16 mm.	Sound	339 35
Sept. 30	Evening Afternoon	L'ATALANTE	16 mm.	Sound	235 25
Oct. 28	Evening Afternoon	ORPHEUS	16 mm.	Sound	475 60

Five Programs, Total Attendance ----- 1,775

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Annual Report, 1955

Exhibitions Presented in the Little Gallery

The Tree of Life	January 14 - March 9
Stamps: Art in Miniature	March 10 - May 26
The Dance in Art	May 27 - September 16
Wallpaper and Printed Textiles by Frank Lloyd Wright	September 16 - November 29
New Approaches to Print Making	November 30 -

Five exhibitions were presented in the Little Gallery this past year, all of which were enthusiastically received. The Little Gallery continues to attract a great many students and the public alike. We are all looking forward to enlarged gallery space for these valuable educational exhibitions.

The first exhibition, The Tree of Life, suggested by Jetta Hansen, attempted to show the universal symbol of the "Life Tree". Textiles, sculptures, painting, furniture and manuscripts from Persia, China, Ceylon, France, Germany, and the Nile Valley, were used to illustrate the theme of the show. In addition to Museum objects, a menorah, lent by Bishop Tucker (Cleveland), a color reproduction of the Codex Vindobonensis, lent by Jetta Hansen, and a large line drawing of the Mayan Foliated Cross rounded out the exhibition.

Stamps: Art in Miniature. This exhibition was most enthusiastically received due to the countless stamp collectors in and around Cleveland. Mrs. Marcus was instrumental in holding such an exhibition. She supplied

stamps from her collection. These were exhibited with Museum objects, (a German woodcut, Tape cloth, Pisanello medal, bronze model for an equestrian monument, wedgewood medallion, a French ivory Virgin and Child, a Persian silver dish, a Greek bronze of an athlete, two Greek coins, and photographs of architecture, cave painting, etc.). The exhibition was presented with the idea of showing how works of art have been used in the designing of postage stamps. The second section of the show presented postage stamps as original works of contemporary art.

The Dance in Art. An exhibition suggested by Nancy Serage. In the short introductory label Miss Serage clearly expresses the theme of this exhibition. "The dance is highly developed among people responsive to rhythm and movement and has been used by them to express their feeling about every important event in life from birth to death. For the artist the subject has sometimes had the same magic meaning as the original dance itself, as for instance, in prehistoric cave paintings. Modern artists find the subject attractive as an occasion to demonstrate their ability to represent the human figure in a variety of postures."

The following objects from the Cleveland Museum of Art were used:

Watteau, painting of La Danse, Falconet scu, Dancer with Castanets, Green bronze Satyr, Beard, painting, Buffalo Dance, Degas, painting, Ballet Girls, Cambodian sandstone Frieze, Dancing Figure, School of Mantegna engraving, Four Women Dancing, Clodian, wax bar-relief, Athenian pottery, Chinese dry lacquer Bodhisattva. The following objects were lent by Mr. and Mrs. Sherman Lee: Konarak stone scu, Dancing Diety, South India bronze, Dancing Krishna.

Wallpaper and Printed Textiles by Frank Lloyd Wright. Consisted of a collection of fabric, printed and woven, and wallpaper designed by the dean

of American architecture, Frank Lloyd Wright for F. Schumacher & Co., New York. The exhibition was lent to the Museum and at the close of the show this loan collection came to the Museum as a gift of F. Schumacher & Co.

New Approaches to Print Making. Without the help of Janet Mack this show would not have been as successful in presenting new techniques and approaches in the field of print-making. As a contemporary printmaker herself she understands the problem of technique and medium and was able in her clear introduction label to help the student and gallery goer understand more about this art field of complicated terms, techniques, and methods. The following objects were used in the exhibition:

Lent by the Cleveland Museum of Art

Frasconi	Woodcut	Vintage 1950
Rembrandt	Etching-Drypoint	Landscape
Durer	Engraving	The Nativity
Feininger	Lithograph	Manhattan the II
Picasso	Lithograph	Le Chien
Hayter	Engraving & Soft Ground	Amazon
Anonymous XVth century German	Woodcut	Manna Falling from Heaven
Frasconi	Woodcut	The Dog and the Crocodile
Hayter	Soft ground-etching and Engraving printed in colors	L'Escoutay
Toulouse-Lautrec	Poster, lithograph printed in color. Mixed Manna-Intaglio	Le Revue Blanche

Lent by the Art Colony, Cleveland

Gabi Wasen	Serigraph	Pose and Repose
Howard Bradford	Serigraph	Sea Rocks

Respectively submitted,

Mildred Kline

4

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Annual Report for 1955. Other Activities

As an elected trustee of the Motion Picture Council of Greater Cleveland, I was able to attend more of their monthly meetings. Through these meetings (average attendance 100) and their monthly bulletins, we were able to introduce many Clevelanders to the film program at the Museum. Such contacts with local groups is, in my estimation, valuable not only for the educational program of the Museum but for the Museum as a whole.

In the spring of the year I had the pleasure once again of arranging flowers daily throughout the galleries of the May Show. Mr. Martin was most helpful in keeping me supplied with fresh flowers from the Museum gardens. Flowers arranged in a few of the larger pieces of pottery helped materially by providing a restful pause here and there in a colorful and busy exhibition.

Starting May 13th and for six Friday afternoons thereafter I taught a class in flower photography in color. The course was held in cooperation with the Garden Center of Greater Cleveland. Actually, I tried to "carry on" from Mr. Godefrey's introductory course which was offered earlier in the year. The class was held in the Museum and in five Greater Cleveland gardens. Mr. Davis' kind assistance made working in private gardens possible.

In the fall of the year I conducted a "Serigraph Workshop" which was well attended. In fact the demand for class space was so great that we had to close the class registration several weeks before it began. I was well pleased with the results of the workshop. Almost all of the

people in the class successfully completed designing and printing interesting textiles.

Following is a list of my articles published during the year 1955 in The Bulletin of the Cleveland Museum of Art.

Three Indian Paintings, January 1955

Agui, God of Fire, November 1955

Activities of the Little Gallery, December 1955

I would like to note here that I designed two covers for the "Coming Events" catalog of the Department of Education and two invitations for special exhibitions during the year.

I should be mentioned that only half of my time is spent in the Department of Education, the other half is with the Oriental Department.

Respectively submitted,


William E. Ward

5

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Doris E. Dunlavy, Administrator, Division of Circulating Exhibits

Subject: Annual Report, 1955

	<u>1953</u>	<u>1954</u>	<u>1955</u>
Exhibits placed in cases	843	870	929
Individual objects lent for class room use (Staff and others)	8502	6446	8080
Paintings and framed prints	73	172	175
Wall exhibits, installed by borrower	18	25	30
Posters	107	79	61

The above statistics indicate some of the activities of the Division in the past year. Statistics are not kept on other activities as they are not needed for other purposes and are so varied in nature. The improvement in the quality of the exhibits can not be shown here but has been considerable.

The new station wagon, acquired in the spring, has eliminated the emergency calls which had become all too frequent. A second person with a car had to leave the department to pick up materials in transit before the station wagon was towed to the garage for repairs. There was seldom time for the second person to complete the deliveries and installations. The appearance of the new station wagon is a credit to the Museum. Mr. Alvarez says that it is a vast improvement in every respect.

The opportunity to work out the plans and details for this Division in the new wing has been greatly appreciated. Because of the wide range of activities and the variety of types of material in the collection, the division of the allotted space into suitable working and storage areas was of great importance. Aiming toward efficiency and flexibility, this could be done best by those who have worked with and are intimately acquainted with the materials of the Division. The three staff members worked together on the plans. The scale drawings were

made by Mr. Alvarez and Mr. Hollendonner. They included details for pieces of special equipment required for storage and suitable for the various activities.

The construction work on the new wing has, of course, affected the work of the Division to some extent. Schedules of all trips for deliveries and installations had to be revised to allow extra time for loading and unloading the station wagons. The increasing traffic and parking problems throughout the city are having a greater influence on the work. The Division is fortunate in having two people of the intelligence and ability of Mr. Alvarez and Mr. Hollendonner who work so well together. Only by the greatest determination and effort has the Division been able to maintain its previous degree of service.

The help given this Division by Mrs. Ruggles is superlative and greatly appreciated. Again this year all file cards are complete, both for this office and the registrar's, for all objects accessioned into the lending collection in 1955 up to the December 21st meeting. She has helped also with many other smaller tasks, all of which would have been a back log of work for the head of this Division.

In cooperation with other departments in the Museum, numerous pick ups and deliveries of bulky materials, as well as mail, have been made throughout the year. Temporary framing of library prints, cutting of mats for the Print Department and making large signs have been done by the personnel of this Division.

Outstanding in accomplishment this summer was the creation of a wall panel exhibit, "Blockprinting Process." Panels show the tools, their use through photographs and sample cuttings, the making of a one and a two color block print, creative printing with a variety of materials and a panel of professional prints by Antonio Frasconi and Rudy Pozzatti. There is a concise text explaining each panel. The exhibit has been in constant use since the schools opened in the fall. The loan period has been cut to one week because of the great demand. Other exhibits of this quality should be produced and circulated by this Department. A list of requested subjects for such exhibits is on file and materials are being

collected with this in mind.

Fifty large color prints were dry mounted on masonite during the summer. These prints are in the library for staff use. A separate heavy paper folder is required for each with title and other information hand lettered. This project has usually consumed one month of staff time each summer. Due to the increased number of prints it has required more time this year. The folders and lettering have not been completed to date.

The cleaning and repairing of objects and the preparation of new materials for exhibition, although carried on throughout the year, is concentrated upon especially at this season, when the schools are closed. Much more cleaning of objects has been required this year because of the dirt from the construction work, which is, of course, unavoidable.

Considerable time has been spent throughout the year on the location of the correct accession numbers worn off objects during their years of use. Painted numbers or numbered paper tags, used in earlier years, have disappeared or are not decipherable. Scores of these tags are yet to be replaced in a more permanent manner. Some work has been done on the accession card files. Although adequate when the collection was small, certain sections have become cumbersome or inadequate with the growth of the collection.

A concerted effort is being made to strengthen sections of the lending collection which have been weak by purchases through the income of the Harold T. Clark Educational Extension Fund. The North West Coast Indian collection has been greatly improved in the last three years. Outstanding in quality are an exquisite copper bound horn ladle and a household totem of carved cedar. The purchase of a carved bone shaman's charm, painted twined basketry hat, bear mask, carved horn spoon, Chilkat blanket, carved wood halibut hook, etc., added to the materials acquired in earlier years, make a small but impressive showing. These were major purchases for this Division; the circumstances, being extremely favorable, made them possible.

The sections of modern crafts are always in need of revitalization, both on the adult's and child's level. Glass and wood have been two of the media in which the collection had but little to offer. This situation has been improved considerably. The "homecrafts," particularly of Sweden, have provided new material for exhibits ^{of} and applied design for young people.

Gifts from Mr. William Mathewson Milliken, Leona E. Prasse, and Mrs. A. B. Leavelle made the painting section show a substantial gain for the first time in several years.

The Elizabeth Honecker gift allows us to represent Bali in our theater arts group with leather shadow figures. Mr. Kavalo, Curator of Theater Arts, Detroit, visited us in March. He was impressed by the quality of these and other figures in our small collection, in spite of the great size of the Detroit collection, and the support being given the Theater Arts Department in that city.

The textile section of the collection has again shown considerable growth. Eight Javanese batiks, gifts of Mrs. Elizabeth Honecker and Mrs. Mabel B. Happer, have added new patterns, as did the tapa cloths. The embroidered pina cloth from the Philippines, a gift of Marian H. Stone, is of unusually fine quality. Mrs. Ruth F. Ruggles has again contributed to the collection with a group of Oriental and Near Eastern embroideries. Screen prints by Robert Darr Wert and Job hand-prints, purchased through the Harold T. Clark Educational Extension Fund, and the Schumacher gift of Frank Lloyd Wright textiles added to the contemporary fabrics.

Two large groups of decorators fabrics, a hundred or so, came to the Division this summer through R. Barton Parker and Judy Holzheimer. These fabrics are primarily fine quality textured weaves of all sizes and colors. They were given and accepted by the Division as supplies. They are excellent for covering the bottoms of cases and for texture and color accents in exhibits. They fill a need of long standing.

This Division has cooperated with numerous organizations throughout the city with their educational programs, exhibits and endeavor to improve the appearance of their surroundings. Case exhibits, paintings, etc., have been lent to the

Phyllis Wheatley Association, the Cleveland Public Library for the youth programs, the In Town Club, the Lamp Division of Nela Park, the Museum School Settlement, the Play House, the Welfare Federation, various churches, the YMCA and its branches, as well as schools, colleges and libraries ingeneral.

In order to bring about better use of the collection, time is always found to acquaint the Museum teaching staff with new acquisitions and help with the selection of objects for lessons when desired. University students from Miss Saastemoinen's and Mrs. Ball's classes borrow objects for demonstration lessons. Since these students are totally unfamiliar with the Lending Division, it is a means of acquainting them with the collection and its use. Miss Saastemoinen has made this a part of the research for these teachers of the future. Teachers visiting the department like to be shown new accessions so that they will be able to use the services of the Museum's department to the best advantage. It is at the schools where these teachers work that one usually finds the most evidence of an active and successful art program.

The staff of this Division is looking forward most eagerly to the enlarged quarters in the new wing where the collection can be adequately housed and work accomplished more efficiently.

Respectfully submitted,

Doris E. Dunlavy
Administrator of Circulating Exhibits

PURCHASES - 1955

1	Plate, pottery	Lakofsky, Cleveland, contemporary
1	Covered bowl, pottery	" " "
1	Bowl "	Musick " "
1	Plate "	Someroski " "
1	Totem pole, carved cedar	North West Coast Indian
1	Halibut hook, carved wood	" " " "
1	Spoon, wood	" " " "
1	Medicine man doll, wood	" " " "
5	Model totem poles, wood	" " " "
7	Sculpture reproductions	African
1	Basket, maze of life	American Indian, Pima
1	Woven fiber bag	" " Umatilla (?)
1	Leather bag, beaded	" " Sioux
2	Leather arm bands, beaded	" " "
1	Leather belt, beaded	" " "
1	Bead belt	" " California, Hopa - modern modern
1	Vase, pottery	Danish, modern
1	Ash tray "	" "
2	Animals, metal	" "
1	Creche set, wood	Swedish, modern
2	Christmas ornaments, wood	" "
11	Sets place mats, silk screen	Robert Darr Wert, American, modern
2	Napkins, silk screen	" " " " "
9	Runners, " "	" " " " "
16	Christmas Greetings, silk screen	" " " " "
1	Textile "Twilight"	Quaintance Fabric, American, modern
1	Textile "Still Trees" handprint	Schumacher, design by Pahlmann, American modern
1	Rooster, pottery	Portuguese, modern

2	Candleholders, wood	Swedish, modern
24	Birds, figures, etc., painted wood	" "
4	Carved wood figures	" "
1	Oval Bowl, wood	" "
1	Star, wood	" "
1	Tray, wood	" "
1	Round bowl, wood	" "
1	Spoon, metal	" "
1	Fox, metal	" "
1	Textile "Brudfavia"	Jobs, Swedish, modern
2	Textiles " Folklore"	" " "
1	Vase "Serpentine", glass	Nyman, Finnish, modern
3	Bowls, pottery	Finnish, modern
2	Vases, Glass	Franck, Finnish, modern
1	Woodcut, "The Cardinal"	Pozzatti, American, modern

GIFTS - 1955

Dunn, Louise M.	2	Jade ornaments, Chinese
	1	Blockprint, Hiroshi Yoshida, Japanese
	27	Pottery plates, bowls, figures, Chinese
Hansen, Jetta	1	Man's hat, San Cristobal, Mexican, modern
	1	Boy's poncho, Chiapas, Mexican, modern
Happer, Mabel Bacon	3	Sarong's, batik, Javanese, modern
	1	Slendang, " " "
	12	Printed cotton towels, Javanese, modern
	8	Woven strips-folkcraft, " "
	12	Miscellaneous samples, " "
	6	Textiles, tradition obi designs, Kyoto
	1	Purse, Kyoto, modern
	6	Textile samples, Tottori province, Japanese, modern
	1	Embroidered picture, "Mt. Fuji", " "
	1	Book miniature prints, silk, " "

Honecker, Mrs. Elizabeth

- 1 Mask, XIX cent., Bali
- 1 Tapa cloth, Polynesian, Raratonga
- 5 Textiles, batik, Javanese
- 2 Textiles, printed cotton, Japanese
- 1 Fan, leather, Bali
- 4 Bags, basketry, Bali
- 1 Mat " "
- 1 Fiddle and bow, Chinese
- 4 Shadow figures, leather, Bali
- 2 Musical instruments, bamboo, South Seas

Humphreys, Helen

- 1 Plaque, Delft tile, XVIII cent.

Lange, M. E.

- 1 Tapa cloth, Samoan, modern

Leavelli, Mrs. A. B.

- 1 Watercolor "Hillside," Jan Matulka, American, 1890-

Lewis, Garnet B.

- 1 Child's cap, Island of Marken, Dutch, modern
- 12 Objects - pottery, basketry, wood, Mexican modern

Little, Alice

- 2 Textiles, reproductions, French, 18-19th cent.
- 1 Embroidered towel, Turkish, early 19th cent.
- 1 Fragment embroidery, " late 18th cent.
- 2 Embroidered squares " " 19th cent.
- 1 Embroidery, E. Indian, late 18th cent.
- 1 Drawnwork square, unassigned
- 2 Embroideries, Czechoslovakian, late 19th - early 20th cent.
- Wool embroidered squares, embroidered

Loesser, Mrs. Arthur

- 2 Paisley shawls

Milliken, Wm. Mathewson

For the Mary Spedding Milliken
Memorial Collection

- 1 Watercolor, "Taormina, Sicily" Carter, American, 1928
- 1 Watercolor, "Summer Morning by the Palais Royale, Paris" July 1928, Carter, American
- 1 Watercolor, "Before Seven," Miller, American, Contemporary
- 1 Watercolor, "Saunders and Roder Docks, Miami, Florida" Linsey, American, contemporary
- 1 Watercolor, "Venice" Chasz, American, contemporary
- 1 Woodengraving "Books Make the Home," Kent, American, modern

McGrath, Mrs. Robert H.

- 1 Ceremonial blanket, Chilkat, American Indian, XIX century

Parker, R. Barton

- 1 Textile, Chinese, early 20th century
- 1 " Japanese, " " "
- 16 " documentary, decorator's fabrics,
modern

Prasse, Leona E.

The Mr. and Mrs. Charles G.
Prasse Collection

- 1 Oil painting "Eggplant and Peppers," Carter,
American, modern

Rowan, Ann

- 1 Model of Woman Weaving, Guatemalan
- 2 Costume dolls, Guatemalan
- 2 Textiles, Guatemalan
- 1 Glazed tile

Ruggles, Mrs. Ruth F.

- 4 Embroideries, XIX cent, Chinese
- 1 Jacket, early XX " "
- 2 Mandarin skirts, XIX cent. "
- 1 Cushion cover, XVIII-XIX cent.
- 1 Embroidered strip, XIX cent., E. Indian
- 1 Tapestry fragment, XIX-XX cent., Chinese
- 1 Strip metallic cloth, XIX cent., E. Indian
or African
- 1 Embroidered Towel, late XIX - early XX cent.
Turkish
- 1 Cotton print, late XIX century, E. Indian
- 1 Enamel pin, Jeffrey, American, modern

Sanford, George

- 1 Headrest, wood, African, Congo

Schumacher & Co.

- 3 Textiles, Frank Lloyd Wright, American,
modern
- 4 Wall paper " " " "
modern

Serage, Nancy

- 7 Miscellaneous objects, Japanese, modern

Stone, Marian H.

- 4 Embroidered pina cloth, Philippine, late
19th cent.

The Print Club of Cleveland

- 1 Woodcut, "The Dog and the Crocodile,"
Frasconi, American

Ward, Lucy

- 3 Wax costume figures, Mexican, modern
- 3 Toys, painted wood, European

Western Reserve Academy

- 1 Noh mask, Ko Omote, Japanese, Tokugawa
Period
- 1 Tea Kettle, Japanese, Tokugawa Period

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Marguerite Munger, Supervisor of Club Activities
Subject: Annual Report, 1955

ATTENDANCE:

Club attendance was good, being next to the highest of the last five years.

4507 in 1955 vs. 4903 in 1954

(the 1954 attendance was unusually large because of the big response to the talk on "Life of the Virgin in Art.")

ANALYSIS OF ATTENDANCE FIGURES:

1. Courses and Club Series

58 talks ----- 1023 attendance.

1. Museum Saturday Mornings

Spring, "American Art".

Fall "Treasures of the Cleveland Museum of Art."

26 talks ----- 569 attendance.

2. Ophello Club

Miscellaneous Programs and Exhibitions

10 talks ----- 170 attended

Club continues to maintain three memberships.

3. College Club

"Prints" and "Italian Painting"

8 talks ----- 100 attended

This is the sixth year this group has come

4. Contemporary Arts Group

"Modern Painting"

5 talks ----- 44 Attended

A new Group this year.

5. McCoy Group

"Art Appreciation"

Another new Group

2. Sunday Gallery Talks.

6 talks ----- 413 attended

Marin Exhibition drew biggest crowd ---- 105

3. Out-of-town Groups Coming to the Museum.

1. Conventions - 5 ----- 317 attended

May - Cartage Convention -- 25 attended

June - Grotto 25 attended

Chemical Association
of Armed Forces --25 attended

Liwanis (5 days)

137

120

140

377 attended

(These are my figures only. Total of four teachers
c. 1510.)

Oct. - National Housing Association - 85

This branch of the work, which has been in a slump
for several years was much better in 1955.

2. Other Out-of-Town Groups Coming to the Museum

10 Groups ----- 151 Attendance.

Feb. - Bluffton College ----- 15

Bedford P.L.A. ----- 42

	Kent State University	-----	12
	Stroudville P.T.A.	-----	12
	Mentor Garden Club	-----	20
May	Peninsula Garden Club	-----	8
	Novelty Garden Club	-----	20
	Goodyear Art Club	-----	10
	Elyria Art Crafters	-----	20
	Independence Club	-----	15

5. Talks Outside the Museum:

17 talks ----- 1172 attendance. Fees received: \$260.

January	- Lutheran Hospital Board	-- 35 --	\$15.00
February	- Kappa Kappa Gamma	-- 50 --	\$15.00
March	- Jesu Church	-- 75 --	\$15.00
	- S. Euclid Women's Club	-- 25 --	\$15.00
April	- Ophello Club	-- 20 --	n.e.
	Trinity Congregational Church	-- 40 --	\$15.00
	St. John's College	--125 --	\$15.00
	St. Dominic's Guild	--100 --	\$15.00
	Brecksville Women's Club	-- 60 --	\$25.00
	Lorain Women's Club	--125 --	\$25.00
May	- Euclid Faculty Wives	-- 25 --	\$15.00
Sept.	- Architects' Wives	-- 45 --	\$15.00
Oct.	- Council of Jewish Women	-- 65 --	\$20.00 (2)
Dec.	- College Club	180 --	\$15.00
	Gamma Delta Tau	-- 45 --	\$15.00
	1st Baptist Church	-- 150 --	\$15.00

Total of fees received is largest ever.

6. Work with Catholic Groups.

A number of talks were given, undoubtedly the result of contacts made through our 1954 promotion of talk, "Virgin in Art". This year, however, not all talks were on that subject.

Ursuline Academy	- Lipchitz Exhibition	-(2)- 4	attended
Jesu Church	- Life of the Virgin	- 75	
SS. Peter & Paul			
P.T.A.	- Life of the Virgin	10	

Dominican High School	Life of the Virgin --	500
St. John's College	Tradition in Art --	125
St. Dominic's Guild	Life of the Virgin --	100
Daughters of S. Edwards	Life of the Virgin --	50
Dogent -- runs		2

7. Dogent Service

8 talks ----- 16 attended. \$1.00 received.

These are mainly for visitors from other Museums or from foreign countries. Hence, though not numerically important, they may be valuable in building good will.

8. Conferences -- 4 ----- 14 attended.

These are mainly for program planning.

9. Information Service.

2 ----- 1 hour.

(perhaps under this heading should come my being on duty in the Educational Office every Wednesday evening through fall and winter while classes are in session to handle registration, collect membership and studio fees, and give out information.)

GENERAL COMMENTS:

The Club Activities could be greatly increased if we had adequate classroom space and also restaurant facilities for luncheon meetings. Two especially pleasant phases of the work this past year have been the cooperation we have received from the publicity department, and the helpful attitude of our new assistant Curator.

Respectfully submitted,

Marguerite Munger
Marguerite Munger

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Gertrude S. Hornung, Supervisor of Special Activities

Subject: Annual Report for 1955

1955 has been a year of increased activity in the Museum for me, resulting in doubling the contacts of 1954. The chief means have been courses, gallery talks, talks outside the Museum and radio-television programs. The latter, in my opinion, could be developed into an important channel of promotion and introductory interpretation to the Museum collections. Our present use of it is not so effective, or of a completely satisfying quality, because of the lack of time and experience in these media for the Museum staff. Participation in other community projects, committees and activities interrelate with my Museum ^{or} work, and prove helpful in many ways. I was particularly happy to be chosen a delegate to the White House Conference on Education, carrying the special interests of basic citizenship training and humanities subjects, especially the arts to be incorporated earlier and better in public school curricula.

My recommendations for continuing or new projects, follow the statistics and evaluation sections.

STATISTICS

<u>Talks to Groups</u>	<u>Total Attendance</u>
In C.M.A.	1239
Outside C.M.A.	<u>775</u>
	2014

MONTHLY ANALYSIS
In C.M.A.

January	Lipchitz	152
February	Collector's Course	46
March	" "	
	Lipchitz	115
April	Modern Art	57
May	" "	
	May Show	318
June	National Kiwanis	260
October	Medieval Art	95
November	" "	
	German Art	207
December	German Drawings	<u>71</u>
		1321

COURSES

Collector's Course, 2/8 - 3/15 (6)	86
Modern Art, 4/13 - 5/25 (6)	101
Modern Significance of Medieval Art, 10/4 - 11/8 (6)	<u>65</u>
	252

GALLERY TALKS

1/30	Lipchitz	152
3/13	"	75
5/15	May Show	250
5/14	" "	14
5/18	" "	50
5/26	" "	25
6/27	General Tour	140
6/28	" "	120
10/16	Design in Advertising Art	55
11/6	" " " "	25
12/4	German Drawings	<u>71</u>
		977

AUDITORIUM LECTURE

11/13	Introduction to German Art	157
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STAFF TALK

	Recent Trends in Adult Education	10
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OUTSIDE ACTIVITIES

Outside activities included those specifically related to Museum program, and those more general, either in education, art or civic fields:

Street Fair - Chairman of Prizes which included the gift of a color television set from R.C.A. About \$1800 net profit came from this part of the project. I attended 2 meetings monthly, February to June; spent 2 days as a volunteer at the Prize Booth.

Frank Lloyd Wright exhibit

Aided with E. Schumacher contact. Later exhibit materials were given to C.M.A.

Fashion Group Fine Arts Project

On Executive Planning Committee. Netted \$500 for C.M.A.

Carnegie International Exhibition

Attended opening 10/13. Also again 12/2.

French

Sabine Ricard's class weekly, March to May

Italian

Weekly - September to June

Cleveland Institute of Art

Took course on Basic Design 6/20 - 8/1

In Education

Adult Education Committee

Co-chairman Annual Meeting
Vice-chairman - total committee
Program chairman, 1955-56

Ohio Association for Adult Education

March: Annual Conference, Columbus
Akron - lecture by Julian Osman

White House Conference on Education

Delegate appointed by Dr. J. P. Killian of M.I.T.
November 28 - December 2

In Community

Society for Crippled Children
Art for Handicapped Exhibit, Chairman of Jury

Junior League

Member, Project Committee

In addition, events at the Intown Club, Women's City Club, Aesthetic Society, Junior Council, Council on World Affairs have been attended.

EVALUATION OF COURSES

Porcelain

Courses on collecting are popular; are somewhat met by Miss Langelier's series; are done only partly well by us because of the need for more examples of English, Chinese and Continental china made for the American market in the 18th and 19th centuries. Our collections of rare ceramics are excellent, but they need the enrichment of these better-known and collected examples. I believe we could do more with the decorative arts which are so well-liked by the public.

Modern Art

There is no dearth of interest here. There are constantly new examples, facets and points of discussion which make the contemporary expression fresh and challenging to teach.

Modern Significance of Medieval Art

Because of the importance of the Medieval collections, it was considered advisable to do another course, endeavoring to build a nucleus of interested, informed "medievalists." While highly specialized in appeal, I feel it is a necessary part of our interpretation to have such a course which was a great satisfaction to present.

Subjects and areas in which I am interested and which I should like to see developed are:

1. Museum-sponsored community-wide educational promotions in the arts: television courses and quizzes; newspaper contests for identification of art objects; events similar to the Street Fair; - all these mostly for their attention value.
2. Publications:
 - a. A pamphlet on adult education in museums.
 - b. New edition of Greater Cleveland Cultural Directory.
 - c. Handbook of C.M.A. collections written in a popular style.

3. Women's Committee. Repetitions as it is, I believe there is a place for a group of older women who could pay generous dues, and for whom one, two or three events would be put on each year. It would be for the art-interested, as the Orchestra Committee is for the music-interested.

4. Further research and use of television and coordination of visual aids, especially 1 x 2 slides.

My primary interests continue in:

1. Television, as it can be used for visual arts and adult education.
2. Informal teaching techniques for adults based on accurate scholarship.
3. For subject matter:
 - a. Contemporary art
 - b. Medieval art
 - c. Decorative arts, especially porcelain.

I hope to refresh my European associations from June to August this year, and look forward to our improved museum facilities.

Respectfully submitted,

Gertrude S. Hornung
Supervisor of Special Activities

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THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF EDUCATION

To: Curator of Education
From: Janet L. Mack
Subject: Annual Report for 1955

EXHIBITS IN THE EDUCATIONAL CORRIDOR

January	3 - February	1	Work of Special Classes
February	1 - February	27	Ceylon in Pictures and Crafts
March	1 - April	3	Work of Gallery Classes
April	5 - May	1	Creative Use of Museum Materials by Children
May	3 - May	29	Work of Members' Classes
June	7 - October	2	Watercolors from Museum Classes
October	4 - October	31	Work of Outdoor Classes
November	2 - December	31	Print Department - Work of Rudy Pozzatti

The usual exhibits of children's class work were hung in the Educational Corridor during 1955. These always prove very popular exhibits and are often requested by visiting classes as a part of their Museum tour. These were prepared by Miss Jetta Hansen, with the assistance of Miss Janet Mack. The exhibit of Outdoor Class work was, however, prepared by Mrs. Ruth Ruggles and Mrs. Jane Grimes in the absence of Miss Hansen and Miss Mack.

Special Exhibits prepared for the Educational Corridor included "Ceylon in Pictures and Crafts" arranged by Miss Hansen, developed around photographs of Ceylon taken by Mr. William Ward. Additional objects were lent for this exhibit by Mr. Ward and Mrs. Margaret Marcus.

The exhibit "Creative Use of Museum Materials by Children" was arranged for display in connection with the National Art Education Association conference which was held in Cleveland. Some work produced in Museum classes was displayed at that time along with additional material selected by Mr. Ronald Day from several of the Cleveland schools. This proved to be a

particularly attractive exhibit which interested many Museum visitors. The Mazzon School Italian Children's Drawings were displayed in the Classroom at the same time.

"American Watercolors From the Museum Collections" were on display throughout the summer. These are chosen with the summer classes in mind, for they are used regularly by the summer teachers to demonstrate the variety of watercolor technique as well as for specific lessons concerned with composition, space, light and shade, etc.

The Print Department required the Educational Corridor space for the Rudy Pozzatti Exhibit during the months of November and December, so that no additional special exhibits were arranged for that space by the Educational Department.

EXHIBITS DISPLAYED OUTSIDE THE MUSEUM

Work from Museum Classes	Woman's City Club	March, 1955
Work from Museum Classes	Higbee Company	May, 1955
Posters, "Roads to World Understanding"	Cleveland Public Library	
"Shapes in Space" - Book Fair Week	Natural History Museum	October, 1955

A Special Exhibit of children's work was prepared by Miss Hansen and Miss Mack for the Woman's City Club. Both this and the Higbee exhibit are very large exhibits which have required a great deal of material and time for preparation of them. These exhibits are now being prepared on poster board mounts rather than the large display boards formerly used in order to make them more easily transported and so that they may be hung on the pegboards now being used extensively in many public buildings.

Posters are made regularly by the Museum Special Classes for display at the Cleveland Public Library in connection with the "Roads to World Understanding" program held there.

In connection with Book Fair Week a special exhibit was arranged by Miss Mack using work by students in the Special Classes which related to the book "Shapes in Space". This exhibit was hung in the Natural History Museum by Mrs. Van Loosen, Mr. Frank and Miss Mack.

ADDITIONAL EXHIBITS PREPARED BY EDUCATIONAL STAFF MEMBERS:

Instructors in the Education Department have assisted Mr. William Ward in the planning of various Little Gallery Exhibits. Research for the "Tree of Life" exhibit was done by Miss Hansen, Miss Serage worked on the exhibit "The Dance in Art", Mrs. Marcus on "Stamps: Art in Miniature", and Miss Mack on "New Approaches to Printmaking".

A special group of drawings by children using Museum material was selected by Miss Serage and sent to Holland for study by art students there.

Large library color prints are selected regularly, four times a year, by Miss Serage. Information is written about these and they are taken to Belvoir School where they are displayed in the classrooms.

The preparation of Special Exhibits is more than one person can handle. During 1955, Miss Hansen was assigned to do this work. She was assisted by Miss Mack and also by Mrs. Ruggles who has willingly helped on a volunteer basis. When Miss Hansen left the Museum, Miss Mack continued the preparation of exhibits with the assistance of Miss Lois Raasch and other members of the Education Department.

Respectfully submitted,

Janet L. Mack

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THE CLEVELAND MUSEUM OF ART

Department of Education

To: Dr. Thomas Munro, Curator of Education
From: Margaret Marcus
Subject: Annual Report for 1955

Work and Projects in the Museum

COURSES: Indian Painting and Literature Six lectures in February and March
Flower Arrangement Six lectures in May and June
Pot Plants and Flower Arrangement Six lectures in September and October
Understanding Art through her History Six evening lectures, November and December

OCCASIONAL LECTURES: On the Horticultural Motives in Art Exhibition
Sunday
Flowers and Plants in Art to the Cleveland Flower Arrangers
Oriental Literature and Art to the Educational Department Staff
Flowers and Plants in Art to the Western Reserve Herb Society
Historic Styles in Flower Arrangement to the Downtown Garden Club
Indian Art to Mrs. Munger's Saturday Mother's Group
Artto
Chinese and Japanese / to Mrs. Munger's Group

SUNDAY AFTERNOON TALKS IN THE ORIENTAL GALLERIES: Six meetings in November and December
This year these talks seemed to draw a more regular and interested group; more than a few people came especially for them.

FLOWER ARRANGEMENTS: January 25th for Mr. Milliken's dinner party.
March 25th in the Japanese Gallery for the Iris Screens
April 3rd for the Trustees's Tea
May for the Tea opening the May Show

FLOWER ARRANGEMENTS (continued):

August for Mr. Crowley's Tea

May and June: two flower arrangements in the Garden Court two or three times a week.

EDUCATIONAL DEPARTMENT STAFF MEETINGS:

January 6	Dr. Chapman	Three Renaissance Architects: Brunelleschi, Alberti, and Palladio in the exhibition of photographs.
January 13	Miss Ricard	The History of the Louvre and its Collections, illustrated with slides.
January 20	Miss Tallman	Report on her European Trip illustrated with her own kodachrome slides and the photographs bought for the Library.
February 3	Mrs. Marcus	More Oriental Literature and Paintings in the Indian Gallery.
February 10	Members of the Educational Department	in Discussion on Hinduism as presented in <u>Life Magazine</u> .
February 17	Mr. Francis	The Seventeenth Century Dutch Tradition in Gallery XVI where this exhibition was set up.
February 24	French Art Films,	Braque and others.
March 3	Mrs. Munger	The Life of the Virgin illustrated with slides.
March 10	Miss Hansen	Pre-Columbian Arts of Yucatan illustrated with slides.
March 17	Mr. Henning	The American Jewish Tercentenary Exhibition in the Gallery.
March 24	Mrs. Van Loozen	Castles illustrated with a new group of slides.
March 31	Miss Serage	Four Ch'ing Vases and their symbols. Slides.
April 7	Mr. Arnold Davis	Botanical Prints. In the Classroom. Mr. Davis brought his own rare books to illustrate the subject.
April 14	Mr. Joseph McCullough	From Nature to an Abstraction.
April 21	Mrs. Hornung	Recent Trends in Adult Education.

EDUCATIONAL DEPARTMENT STAFF MEETINGS (continued):

April 28	Mr. Frol Akyavash	The Younger Generation of European Artists. Mr. Akyavash is a young Turkish artist who has studied in Italy and France.
May 9	Mr. Milliken	The May Show
October 6	Miss Hansen	Summer Experiences at school in Mexico City and her trip to Yucatan illustrated with her own kodachrome slides.
October 15	Mr. Ward	The Exhibition of Design in Advertising Art.
October 20	Mr. Lee	Japanese Arts of the Kamakura Period with slides.
October 27	Miss Tallman and Miss Van der Veer	on Recent Accessions in the Slide Department and the Library.
November 7	Rudy Pozzatti	On his Exhibition of Paintings and Prints. Mr. Pozzatti designed and printed the Print Club selection for 1955.
November 10	Miss Serage	Japan, illustrated with her own kodachrome slides and the textiles, ceramics brought back from Japan.
November 18	Mr. Francis	The Exhibition of German Drawings.
November 30	Dr. Munro	The Marin Memorial Exhibition.
December 8	Mr. Henning	Abstract Painting with slides.
December 15	Mr. Henning	Expressionist Abstract Painting with slides.

STAMP EXHIBITION IN THE LITTLE GALLERY: Mr. Ward made a stunning display of my stamps and my plan for demonstrating the art of stamps and the art in stamps. The title: Stamps: Art in Miniature.

EDUCATION INDEX: Work has been kept up to date on the Index. During the summer Mrs. Emil Brudno came as a volunteer worker and has accomplished a lot in checking through the whole file,

EDUCATION INDEX (continued): attaching essential cards to Bulletin articles, and being sure that no object has been omitted about which there is printed matter in the Museum's publications.

PROJECT ON INDIAN HISTORY, RELIGIONS AND THE ARTS ASSOCIATED WITH THEM:

This work is almost ready to print. Short histories of Keshmir and Ceylon are being added at Mr. Lee's suggestion. I have rounded out the writing considerably with added material made available in recently published histories of India.

ACTIVITIES OUTSIDE THE MUSEUM

PUBLICATIONS: Illustrated Booklet on Baroque Painting printed by Abrams in New York. It amuses me that the Museum does not see fit to carry either this or the very saleable little book which I wrote for the same company on Flower Painting at the Sales Desk. This book is very useful to members of my flower classes and those who attend lectures on Flowers in Art. In the future shall I order my own stock and sell them myself to my classes?

Articles on Japanese Art Reproduced on Japanese Postage Stamps. I have completed three articles to appear in the Bulletin of the International Society of Japanese Philately: Shinto Shrines, Buddhist Architecture, Sculpture and Painting, Paintings and Prints.

JUDGING SCHOOL: I have attended this year two courses in the series run by the Federated Garden Clubs of America for Judges of Flower Shows. Lectures were on Horticulture, staging and managing flower shows, color and composition in flower arranging. I do not intend to become a judge, but wish to keep in touch with the sort of material presented in courses on flower arrangement. For this reason I have also attended all lectures on this subject given in the city.

MR. WARD'S COURSE ON PHOTOGRAPHING GARDENS AND FLOWERS IN COLOR:

As I use my own photographs of flowers, pot plants and flower arrangements in my course, I attended this course for further training.

LECTURES OUTSIDE THE MUSEUM: To the Guild of Flower Arrangers in Pittsburgh, a lecture on Styles in Oriental Flower Arranging. This talk concluded a series started in 1954 on historic styles in flower arranging. The Guild staged a Christmas Exhibition with arrangements inspired by the material I had presented to them in November on Classical and Byzantine flower forms.

To the Cleveland Garden Study Club on Japanese Flower Arrangement.

Respectively submitted,

Margaret Marcus

Margaret Marcus
Supervisor of Research

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Dr. Thomas Munro, Curator of Education
From: Nancy Serage
Subject: Annual Report on Saturday Staff Meetings, 1955.

AIMS OF THE SATURDAY STAFF MEETINGS

- 1 - To acquire new information about traveling or permanent Museum exhibits that may be of use in teaching or that may become part of the background of knowledge of the teachers.
- 2 - To share ideas on how to use traveling and permanent Museum exhibits in teaching classes.
- 3 - To hear reports on art books, the use of new art materials, new technique, crafts, etc. that might be used in classes or should be known by art teachers.
- 4 - To discuss new theories and practices in Art Education and their application to the Museum teaching situation.
- 5 - To afford the teachers some time in which to visit and study traveling and permanent exhibitions and to investigate new and old library and lending collection material.

In order to satisfy these aims, the following schedule of meetings was arranged for the last year, after the requests of the teachers were made and after consultations with Dr. Munro, Mrs. Van Loozen, and Mrs. Marcus. Study hours have occurred on the average of once a month or whenever there was no other subject to be discussed.

Our speakers this year have been Museum Staff members, curators and teachers. Dr. Chapman from Western Reserve University and Mr. Kittner from Akron were our visiting speakers.

There have been, as usual, some objections to the hour of the staff meetings which are held from 12:15 to 1:00. This is an inconvenient hour for the speakers. The first verbal complaint to reach me is from Dr. Lee.

Respectfully submitted,

Nancy Serage

CALENDAR OF SATURDAY STAFF MEETINGS FOR 1955

January	8 - Dr. Chapman on Exhibition of Italian Renaissance Architecture
January	15 - Staff conference on Saturday Staff Meetings.
January	22 - Miss Ricard on Educational Work at the Louvre.
January	29 - Study Period.
February	5 - Dr. Munro on the Lipchitz Exhibition.
February	12 - Study Period.
February	19 - Conference of Gallery Class Teachers.
February	26 - French Art Films supplied by Miss Ricard.
March	5 - Discussion of successful lesson done in Gallery III
March	12 - Mr. Francis on Recent Accessions.
March	19 - Mr. Harold Kittner on Jewish Tercentenary Exhibit.
March	26 - Study Period.
April	2 - Miss Shepherd on Museum textiles.
April	9 - Discussion of successful lessons done in Gallery XIV
April	16 - Study Period.
April	23 - Discussion of lessons done in relation to the Lipchitz Exhibit.
April	30 - Dr. Munro - Summary of the year.

October	8 - Jetta Hansen de Gutierrez on University of Mexico Studies.
October	15 - Mr. Vollman on Summer Class Project.
October	22 - Dr. Munro and discussion on Design in Advertising Art Exhibit.
October	29 - Mr. Balazs on Summer Class Project.
November	5 - Study Period.
November	12 - Miss Richards on the Pozzatti Exhibit.
November	19 - Dr. Munro on the Marin Exhibit.
November	26 - Study Period.

December 3 - Discussion on lessons in Gallery XIV.

December 10 - Mr. Francis on German Drawing exhibition.

December 17 - Dr. Lee on Japanese Decorative Style.

11 a, b, c

THE CLEVELAND MUSEUM OF ART

Department of Education

To: The Director
From: Edward B. Henning, Assistant Curator of Education
Subject: Annual Report, 1955; three sections:

- a. Saturday Entertainments
- b. Activities Not Covered by Statistical Reports
- c. General Comments

a. SATURDAY AFTERNOON ENTERTAINMENT FOR CHILDREN

Films continue to make up the majority of our programs, both because it's difficult to get good, inexpensive live performances and because films are so much less trouble. Live performers often need to come in and practice during the week and their set-up and the handling of their equipment often requires more time and man power than we can supply; consequently we rely mainly on films.

The attendance at film programs is always good and while it is difficult to keep presenting top quality films suitable for children, we have had a successful year in this respect. I recently spoke with two ladies who have sent letters of complaint in the past, and both of them were well pleased with the programs this year.

We have worked hard on the problems of eating in the auditorium, keeping the floor clean and protecting the seat covers and, with the

excellent help of Mr. Schmitt and Mr. Szabo, we have made great progress in controlling these problems. The discipline has been no problem at all.

The sound equipment has been our biggest problem. After having had several programs completely ruined, we went back to using the old equipment rather than that installed by Custom Classics. The results have not been good because of the age of this equipment, the speakers which were ruined by the new equipment and the poor job of wiring. However, the sound has been adequate and, at least, dependable. This remains the big problem, not only for the Saturday entertainment, but for the Sunday and Friday programs as well.

b. ACTIVITIES NOT COVERED BY THE STATISTICAL REPORT

Statistics cover only a small part of the activities carried on by the Department of Education. Many figures could be higher if we had more class room space or if we consented to present more popular type programs. The programs are planned, however, to match the high standards set by the exhibition schedule.

A great deal of Educational staff time is consumed by duties which are not included on the statistical report. The following pages have been inserted to help clarify some of these activities.

1. EXHIBITIONSA. Preparation of Exhibitions in Educational Corridor:

Children's drawings, including Gallery Classes, Members' Classes, Special Classes, and Outdoor Classes, as well as exhibitions from outside of the Museum. *Preparation of a schedule for these exhibits and*

- B. supervision of their installation.*
 B. Preparing, labeling, mounting of Exhibitions of Children's drawings to send out of the building; i.e. Higbee's Annual Junior May Show (~~see Janet Mack~~), the Cleveland Public Library and ^{many} other exhibits sent out when requested. *for libraries and schools outside of Cleveland.*

C. Scholastic exhibit at Halls. This takes several weeks' time of the three Cleveland Public School teachers.

2. MUSEUM CO-SPONSORED EVENTS IN COLLABORATION WITH OTHER ORGANIZATIONS

A. "Roads to World Understanding" Programs: committee meetings, conferences with Special Class teachers about drawings to be made, attendance at all Wednesday evening meetings at the Library by Mrs. Van Loozen and Miss Dunlavy.

B. Inter-Museum Council: Museum representatives are Mr. Day and Mr. Henning.

C. *The Welfare Federation of Cleveland: Museum Representatives are Mrs. Henning & Malt.*

3. ~~MUSEUM~~ STAFF MEMBERS ACT AS JUDGES IN CONTESTS: *D. The Fiber Council of America: Museum Representatives are Mr. Ward and Mr. Henning*

other art contests in schools; contests sponsored by newspapers and radio stations, *Burn County Fair, City Recreation Dep't.,* ~~Lakewood Art League, Griggs Hospital~~ and others.

4. CONFERENCES

- A. Conferences of teachers ^{to} ~~concerning~~ checking portfolios of special students for recommendations for scholarships to Art School, to Outdoor Classes and for Special Museum classes.
- B. Conferences with outside teachers - Museum instructors act as consultants on use of Museum material, services offered by Museum, etc.
- C. Constant teacher conferences to organize the age levels in Saturday

classes in order to allow more students to be included.

- D. Conferences with teachers - planning weekday and Saturday teaching problems and procedures, ~~especially with new teachers.~~
- E. Conferences with visitors from other museums and institutions all over the world, discussing the work of the Educational Department.
- F. Conferences with Publicity Department *concerning lecturers, members' classes and other problems.* ~~to organize our relations more efficiently.~~
- G. Conferences *with emators* to organize the Friday, Saturday and Sunday programs and members classes.
- H. Conferences with Western Reserve professors to arrange classes in Museum.

I. Conferences to train in new teachers.

- 5. GRADING TESTS AND NOTEBOOKS for courses given by Museum instructors in schools *courses given at Western Reserve and* ~~especially~~ in Shaker Heights and Cleveland Heights Schools where the art curriculum has been carefully worked out with a Museum supervisor.

6. SCHEDULING

- A. Scheduling of school classes both in and out of the building; individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keep the other departmentssposted on the activities of the Department of Education.
- B. Arranging schedule of speakers for staff meetings, both for the weekday staff and for Saturday staff.

- C. *Scheduling the use of the lecture hall for use by classes, programs, rehearsals, purchasing films and rental by outside institutions and individuals.*
- 7. FILES

- A. Lesson plan file for Saturday children's classes.
- B. Educational Index file now being done by a volunteer worker under Mrs. Marcus.

- C. Files of ~~programs~~ *lecturers, plays, puppet plays, films and other programs* for adults and children.
- D. Files of organizations ~~likely~~ *to be notified in the event of lectures of special interest.*

8. PROMOTIONAL WORK

- A. Promotional work on services to schools.
- B. Promotional work on coming events, special publicity *now being* ^{for certain lectures} ~~handled most efficiently by the Publicity Department.~~ *now being handled by Educational Office.*
- C. Planning invitations, activities, etc. for the Annual Open House, Members' Children's Classes.
- D. Organizing classes for publicity photographs and interviews with representatives of newspapers.

9. SELECTING MATERIAL FOR PROGRAMS

- A. Previewing films for future programs and those already scheduled.
- B. Interviews with performers wishing to appear on Museum Program.
- C. Collecting information on possible lectures and other programs.
This includes visits to ~~Visual Aids, the Board of Education, Film Bureau Library, Film Exchange, etc.~~ *many outside institutions.*

10. ATTENDANCE AT MEETINGS

- A. Motion Picture Council meetings, Film Council meetings, ^B Inter-Museum Council meetings.
- C. Committee meetings on plans for the Annual Film Festival.
- D. Work with committee on plans for NEOTA Annual meeting at the Museum and rehearsals for this event.

- E. Welfare Federation meetings
 - F. ~~Attendance at opening of exhibitions~~ *at other institutions: Cleveland Institute of Art, Art Colony, and Cleveland School of Art and others.*
11. MEETING LECTURERS, REHEARSALS FOR PROGRAMS
- A. Meeting lecturers, taking them to the auditorium to try out slides, phonograph, lectern, microphone, working on set-up etc.
 - B. Rehearsals when necessary for programs, dance programs, musical programs, puppet shows, etc.

12. OVERTIME AT MUSEUM (Hours other than 9.00-5.00 daily and 9.00-1.00 Saturday)

- A. Some staff member always on duty: Wednesday evening, Saturday afternoon and Sunday afternoon, and other evenings.
- B. Staff member to introduce programs in auditorium: Friday evening, Saturday afternoon and Sunday afternoon.
- C. Gallery talks on Sunday afternoon and other lectures whenever requested either in or away from the Museum.

13. RESEARCH AND WRITING

- A. Work in library - research for lectures, radio scripts, new exhibitions, pamphlets and other publications.
- B. Writing teaching data for different galleries on different age levels.
- C. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.
- D. Gallery guides
- E. Work in slide department - preparing slides for lectures, slide lists and suggestions for new slides ^{often} involving research to find good reproductions to be photographed.

14. SUPPLIES FOR CLASSES: ^{AD} ordering and inventory ^{keeping members separate from gallery classes.} replacing materials in various studios and classrooms. ^C Keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves, ~~etc.~~

15. JOURNAL OF AESTHETICS: Editorial work, ^{reading manuscripts, making recommendations,}

16. Preparation of Calendar of Office Procedure for Educational Department and of ^{accompanying} list of detailed procedure.
17. ~~Lectures given on television for W.R.V., credit given to~~ ^{lectures given on television for W.R.V., credit given to} ~~member, and preparation for such lectures.~~ ^{member, and preparation for such lectures.}

GENERAL COMMENTS

The past year has been one of change for the Educational Department. Among the teachers, Miss Hansen left and Mrs. Grimes decided to remain on a part-time basis. Miss Mack, however, has done a very capable job of taking over the Educational Corridor exhibitions and the supplies. She has already made several suggestions for handling both these things in a more efficient way. Mr. Grossman has been most cooperative and helpful by meeting with Miss Mack and me in order to streamline our somewhat complex financial organization.

Two new teachers have been added to the staff: Miss Lois Raasch from Oberlin and Miss Lois Klein from the University of Michigan. Both teachers came with good records and highly recommended and are doing a fine job of fitting into the program.

One of the biggest problems in hiring and keeping good teachers is the comparatively low salary scale and long hours for the Museum teachers. Although I do not expect that the Museum should match the public school scale, I think that some small adjustments would be helpful for morale. I am therefore including a comparative scale of public school requirements, salary and hours with the same for the Museum.

	<u>Public Schools</u>	<u>Museum</u>
Education	Bachelor or Master's degree and teaching certificate	Bachelor or Master's degree
Teaching Requirements	To teach arts and crafts to a limited age group	To teach arts, crafts, appreciation and history to all ages and to coordinate most lectures with school curriculum
Salary Scale	\$3900 - \$6300	No scale but regular teachers of several years experience receive \$3350 a year
Vacation Schedule	about 4 months	3 weeks (4 in a few cases)

I believe that the salary scale for our regular teachers should be extended to about \$4,000 maximum and that during the Christmas and Easter holidays when the schools are not in session they should be permitted to take some time off.

While all of our teachers recognize the benefits of working in the Museum, comparisons cannot be avoided with the three public school teachers here in the Museum.

In the office, the biggest change was the departure of Miss Tucker. Mrs. Maher, who only works part-time, has done a magnificent job in taking over the duties of the Executive Secretary completely, although I hope to be able to relieve her of some of them as soon as our office staff is up to full strength. Mrs. Plotkin also left this past year and Miss Shanley has spent a short time working in the office but is leaving this month. Miss Nancy Coe has been hired on a part time basis but a full time stenographer is still needed. Mrs. Gates continues very faithful and is now doing a good job of filling in for the office workers who are missing.

The new automobile has been very valuable and will be even more so in the future. Four teachers now use it and will use it more frequently as the new ones go out to the schools more and more. Miss Serage has been put in charge of the maintenance of the car.

I have recommended to the Director a change of film equipment. Briefly it is as follows: that the hi-fidelity amplifier from Custom Classics, which has worked well with records but has been unreliable for films, be taken out of the booth and installed backstage where it can be easily manipulated by Mr. Blodgett or anyone else playing records; that the Alter Company or R. C. A. Victor be called out to inspect our situation and make recommendations; that we hire one of these companies to set up ² system for film projection and that it also be hired to maintain it. Inquiries among theater managers has revealed that this is the system which they follow very successfully. I believe that if we cannot do something of this sort it would be better not to show films at all than be continually embarrassed by poor sound and actual failure of the equipment.

The film program itself should, I believe, be as carefully balanced as the rest of the lecture program. It should include at least one of the great film classics from the past and one recent one which has not and probably will not play in any of the local theaters. Il Cristo Proibito and Sylvie et le Fantome are examples of such recent films. In addition to films which are in themselves fine works of art, I believe that we should show as many of the good films on the visual arts as possible, even repeating some of the best ones after a few years.

Two recent projects of interest are: the calendar of the Educational Department routine and its accompanying detailed description of the mechanisms of each separate activity which is being rapidly concluded by Miss Tucker and me and which should be of great value in the future and has already helped in the reorganization of office routine: the other project is one which was recently initiated by Miss Savage and Miss Mack and aims to coordinate the teachers of the department in an effort to publish articles and books, especially for children. One meeting has been held and the idea was enthusiastically received by the staff; we adjourned with the recommendation that Mrs. Wicks be asked to give us a little time and the benefit of her experience in this field and to act as a coordinator for the work of the teaching staff. It was agreed that we are in a unique position to do something along this line, having children's work and the Museum's collection at our disposal as well as being experienced in presenting art to young children.

Our program with Shaker Heights and Cleveland Heights has picked up slightly after the small forced cut back last year and as the new teachers gain experience will expand even further. We have had requests from other schools for some kind of program including one from Gilmour Academy which we are doing our best to work out.

The main problem continues to be the shortage of classroom and even gallery space; we have become adept at juggling classes but some of the teachers feel that they are pushed about for the benefit of the University classes. This is not ~~any~~ but some difficulties in classroom scheduling have occurred and we may have to ask the University to reduce the number of classes which meet here. I hope it won't be necessary.

Parking is still a serious problem for attendance at our adult classes on Wednesday evenings, and for our auditorium programs. However, the parking lot should solve this problem.

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COMPARATIVE REPORT OF ATTENDANCE FOR 1954 AND 1955

I. WORK WITH ADULTS	1954		1955	
	GRPS.	ATTEND.	GRPS.	ATTEND.
<u>In Museum</u>				
1. Courses	641	22378	716	21838
2. Gallery Talks	64	4121	57	2607
3. Auditorium Lectures	35	6436	37	6089
4. Motion Picture Programs	22	7819	23	5946
5. Talks to Museum Staff Meetings	57	1165	58	1195
6. Other Talks or Programs	112	3048	178	5928
<u>Outside Museum</u>				
1. Courses	-	-	7	260
2. Other Talks or Programs	35	2325	27	2542
<u>Totals</u>				
1. Total Adults in Museum	931	44967	1069	43603
2. Total Adults outside Museum	35	2325	34	2802
3. Total Adult Attendance	966	47292	1103	46405
II. WORK WITH CHILDREN				
<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	828	23301	797	21526
2. S.P.P. Self-conducted	89	2420	112	2608
3. Cl. Pub. Schl. Staff-cond.	242	8379	215	7806
4. Cl. Pub. Schl. Self-cond.	4	113	10	269
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-cond.	346	10345	285	8497
2. S.P.P. Self-cond. prepared	71	1916	142	3850
3. Cl. Pub. Schl. Staff-cond.	742	25948	632	21967
4. Cl. Pub. Schl. Self-cond. prep.	47	1620	121	4220
<u>Saturday and Sunday Classes</u>				
1. Sat. Members' Classes	150	4200	162	4961
2. Sat. Open Drawing Classes	407	10984	450	12796
3. Sat. Advanced Drawing Classes	72	1515	68	1773
4. Sunday Open Class	49	5115	50	4405
<u>Saturday P.M. Entertainments</u>	30	12705	30	9012
<u>Summer Drawing Classes</u>	157	3576	155	3882
<u>Totals</u>				
1. Total Children in Museum	2058	72302	2049	69038
2. Total Children outside Museum	1206	39829	1180	38534
3. Total Child Attendance	3264	112131	3229	107572
III. GRAND TOTAL ATTENDANCE	4230	159432	4332	153977

THE CLEVELAND MUSEUM OF ART
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PUBLICATIONS BY EDUCATIONAL STAFF FOR 1955

1. Ronald Day

Book Reviews:

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"Growth of Art in American Schools," by Frederick M. Logan, pp. 274-275, The Journal of Aesthetics and Art Criticism, December 1955.

"Education and Art," a Symposium, United Nations 1953 UNESCO, edited by Edwin Ziefeld, pp. 129, 130, 131, The Journal of Aesthetics and Art Criticism, September 1955.

2. Edward Henning

"The School-Museum Program," The Bulletin of The Cleveland Museum of Art, November 1955.

3. Janet Mack

"A Delightful Irish Holiday," Christian Science Monitor, January 13, 1955

"Visiting Williamstown's Lakes" " " " February, 1955

"Performance in Dublin" " " " March 14, 1955

"Three Early Celtic Books" " " " April 27, 1955

"May Show Artists" " " " May, 1955

"Of Scotland's Sheep" " " " June, 1955

"Moving Day in Paris" " " " July, 1955

"Prize Models" " " " August, 1955

"Cleveland's Nationalities" " " " September 27, 1955

"Thinking and Seeing as Artists," School Arts Magazine, September 1955.

4. Margaret F. Marcus

Baroque Painting, Harry N. Abrams, Inc., New York, 1955

5. Thomas Munro

"The Concept of Beauty in the Philosophy of Naturalism," Revue Internationale de Philosophie, titled "Le Beau," Nouvelle année, No 31, Fasc. 1, 1955, pp. 33-75.

"Art Teaching: United States," Encyclopaedia Britannica, 1955.

"Aesthetic Education," (tr. into Hebrew), Educational Encyclopedia, Israel, 1955.

"Form and Value in the Arts: a Functional Approach," JAAC, March 1955, XIII, 3, pp. 316-341.

"Helping Museum Teachers to Know the Collections," The Bulletin of The Cleveland Museum of Art, April 1955, pp. 67-69.

"L'Esthetique comme science: son developpement en Amerique," Revue d'Esthetique, January-March 1955, VIII, 1, pp. 1-43.

"The Strange Neglect of G. L. Raymond; Some Needed Researches in American Aesthetics," JAAC, June 1955, XIII, 4, pp. 533-537.

"Do the Arts Progress?", JAAC, December 1955, XIV, 2, pp. 175-190.

6. William V. Ward

"Three Indian Paintings," The Bulletin of The Cleveland Museum of Art, January, 1955.

"Agui, God of Fire," The Bulletin of The Cleveland Museum of Art, November, 1955.

"Activities of the Little Gallery," The Bulletin of The Cleveland Museum of Art, December, 1955.